

THE ILLUSTRATED LONDON NEWS.



MOTOR SHOW NUMBER

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All things being equal — ASK FOR

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THERE IS A BLEND TO SUIT EVERY TASTE

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At the MOTOR SHOW—



For style and dependability, virtually every
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WILMOT BREEDEN LIMITED • BIRMINGHAM • LONDON • MANCHESTER • GLASGOW

THE PEDIGREE CAR WITH THE JET-BRED ENGINE

20 miles to the gallon!
 Top speed 95 m.p.h.!
 120 Brake Horse Power!

Such are the performance figures of the new Armstrong Siddeley Sapphire:
 the performance figures of a very fast car. Yet the Sapphire
 is more than just this. For with this speed is combined remarkable elegance,
 quiet luxury and *amazing fuel economy*—over 20 m.p.g.

The engine is a new 120 B.H.P., 'square-type'—built on the same production
 lines as the Sapphire jet that powers the world's fastest aeroplanes.
 Special anti-roll bars are fitted front and rear to make cornering at
 high speeds very safe indeed. Gears (either synchromesh or new "Selectric")
 are smooth to operate, quick to change.

The lines of the Sapphire sweep gracefully from bonnet to boot. Inside there are
 deep-piled carpets, fine hide upholstery, polished walnut panelling.

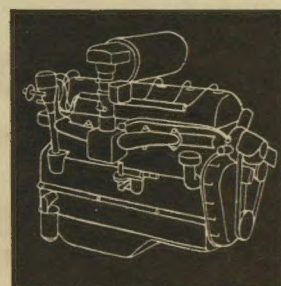
Everything combines to accent great comfort with unobtrusive elegance.
 The price is £1,215 plus £507 P.T., total £1,722, "Selectric" gearbox £43 extra.

At this price the Sapphire offers you greater value than any other car in its class.

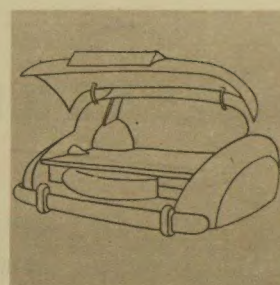
You will find it at your local showroom, ready for your inspection
 and demonstration drive. After you have driven it, you too will agree
 "There is no finer car on the road today than the Armstrong Siddeley Sapphire."



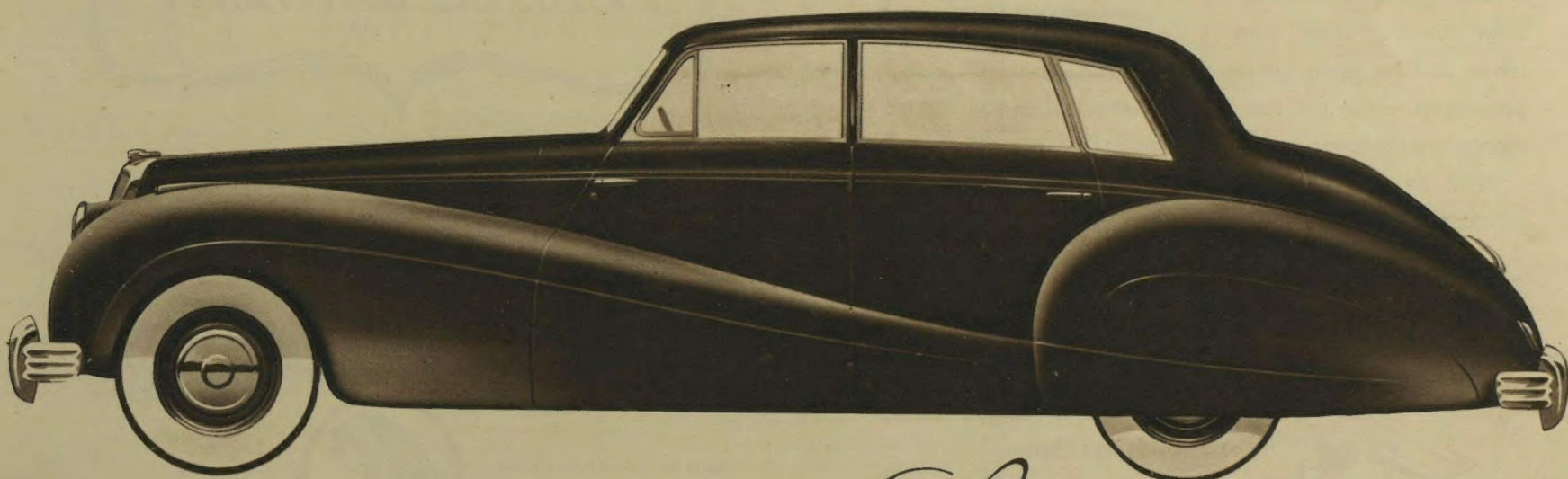
Anti-roll bars
 . . . for smooth
 cornering.



New 120 B.H.P.
 "Square-type" engine—
 top speed 95 m.p.h.—
 amazing fuel economy,
 over 20 m.p.g.!



Extra large boot . . . holds all
 family's luggage.



ARMSTRONG SIDDELEY

Sapphire

38th INTERNATIONAL MOTOR SHOW, EARLS COURT, 21st-31st OCTOBER. VISIT STAND No. 167

MEMBER OF THE HAWKER SIDDELEY GROUP / PIONEER... AND WORLD LEADER



Yet more space!

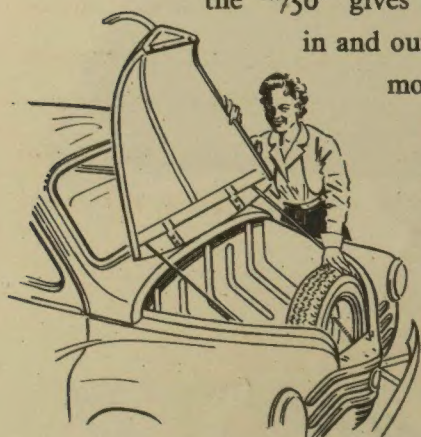
IN THE 1954 RENAULT 750

BIG-CAR COMFORT and reliability combined with small-car economy are features that have distinguished the Renault 750 from the start. Now there's even more elbow and leg room for the

passengers—the flat rear floor is retained—and there's more room for luggage. All within an 82½ ins. wheelbase, too!

With its petrol consumption of 50 m.p.g. and rapid acceleration ("Motor" Test: 0-50 m.p.h. in 24.8 seconds) the "750" gives a good account of itself both

in and out of town traffic. For the family motorist, for the motorist who has to husband his resources, the Renault 750 is the soundest, most obvious choice.

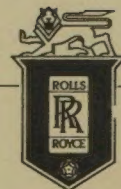


★ Moving the battery to the rear and placing the spare wheel upright gives even greater room in the front luggage compartment. The engine is at rear—the most logical position for a car of this size.

RENAULT 750

RENAULT LIMITED . WESTERN AVENUE . LONDON, W.3
Showrooms: 21 Pall Mall, S.W.1

CVS-273



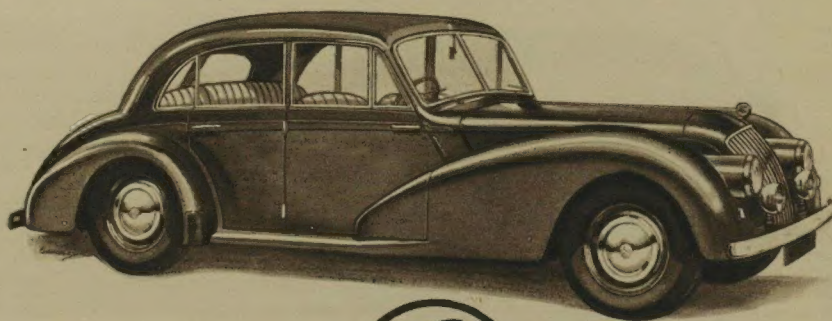
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quality and
dependability are
essentials*

ROLLS-ROYCE
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CHAMPION
PLUGS

CHAMPION SPARKING PLUG CO. LTD., FELTHAM, MIDDX.



*SEE the difference
FEEL the difference*



Stand No. 135 at Motor Show



The Exclusive Two Litre

Sleek flowing lines • Coachbuilt in aluminium
Fascinating to handle • Saloon comfort with sports performance
Cruising at 75 m.p.h. • Comfortable at 85 m.p.h.
Easy 22/24 m.p.g. • A car you'll be proud to own
Saloon 2-door or 4-door:

A. C. CARS LIMITED • THAMES DITTON • SURREY

How superior technical skill can win new world markets.



The latest Aston Martin, shown above, is the DB2-4. Below: the racing Aston Martin DB3S.



"I take this opportunity to congratulate your country..."

In a recent letter to Autosport, Mr. Christian Bratt (pictured here) of Gothenburg, Sweden, wrote:—

"I take this opportunity to congratulate your country for producing the finest 2-seater touring car in the world to-day—bar none. I refer, of course, to the Aston Martin DB2. This car is incredibly fast, incredibly safe, and incredibly reliable. I have driven it hard over 20,000 miles on the sometimes very bad Swedish roads. On several occasions I have averaged over 80 m.p.h.—remember, we in Sweden have no autobahns—for hours on end, and my average rarely drops below 60 m.p.h. But the Aston Martin never fails, however hard the treatment."

JUST FOR THE RECORD —

SEPTEMBER	R.A.C. International Ulster Tourist Trophy	1st, 2nd, 5th and 6th
AUGUST	Goodwood International 9-Hour Race	1st and 2nd
AUGUST	Charterhall Sports Car Race	OUTRIGHT WINNER
JULY	Silverstone (Daily Express International Sports Car Race)	1st, 2nd and 3rd New lap Record
JUNE	British Empire Trophy, Isle of Man	OUTRIGHT WINNER New average and lap speed records
MAY	Charterhall Sports Car Race	OUTRIGHT WINNER
MAY	Silverstone (Daily Express International Sports Car Race)	1st and 2nd in 3-litre Class 3-litre Lap Record
APRIL	Mille Miglia	1st British Car
MARCH	Florida 12-hour Race	1st in 3-litre Class 1st British Car 2nd in General Classification 2nd in Index of Performance



THE DAVID BROWN COMPANIES

An alliance of engineering specialists in gearing, steel & bronze castings, automobiles, and agricultural tractors & machinery.

DAVID BROWN & SONS (HUDDERSFIELD) LTD.
THE DAVID BROWN FOUNDRIES COMPANY
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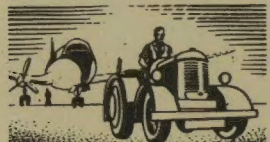
DAVID BROWN & SONS S.A. (PTY.) LTD.
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PRECISION EQUIPMENT (PTY.) LTD.
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THE DAVID BROWN CORPORATION (SALES) LIMITED Head Office: 96/97 Piccadilly, London, W.1



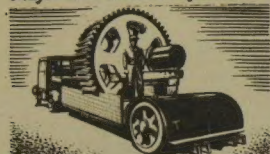
The Lagonda 3 Litre Saloon has the true thoroughbred qualities. This princely car, so well-mannered at 90 m.p.h., is individually built. It combines the coachwork of master craftsmen with the most advanced engineering design. It is one of the very few cars in the world to be fitted with independent suspension on all four wheels.



One of the many David Brown tractors used at Farnborough during the annual exhibition organised by the Society of British Aircraft Constructors. It does the unspectacular but essential job of moving aircraft during ground maintenance.



This British-built diesel engine railcar is operated by Victoria State Railways, Australia. David Brown supplied gears, shafts and other components.



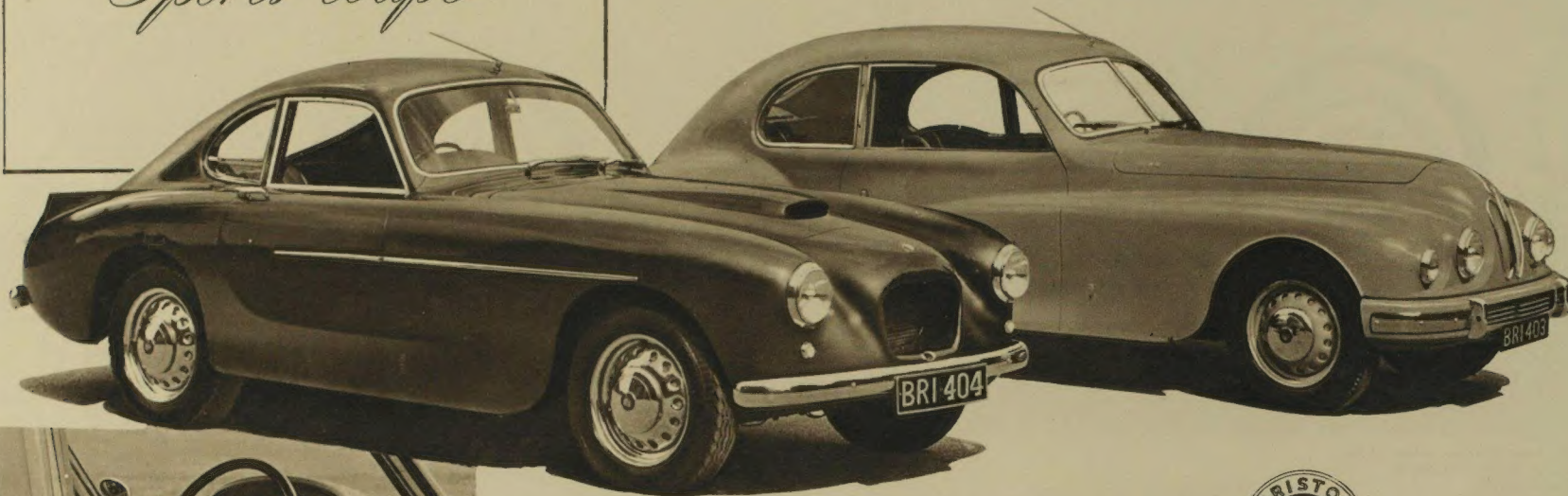
Spur wheel and shaft, weighing 35 tons, made by David Brown for a large steel works in N.E. England. Complex work like this is undertaken by David Brown Companies for countries all over the world.

The Bristol



Sports coupe

Offering the same superlative comfort and high performance, and with beauty of line similar to that which makes the "Bristol" 403 2-litre saloon one of the world's outstanding cars . . . the 404 2-litre sports coupé is a new "Bristol" model which combines the ultra high performance of competition motoring with the docility and grace of a town carriage.



The 404 has individual bucket type front seats adjustable for both rake and reach. Main instruments are grouped together in front of the driver and are cowled to eliminate reflection.



THE CAR DIVISION OF THE BRISTOL
AEROPLANE CO. LTD., BRISTOL, ENGLAND
LONDON SHOWROOMS: 80 PICCADILLY W1

LUCAS - BRITAIN'S BEST BATTERY

FITTED WITH

"PR"

POROUS RUBBER

SEPARATORS

THE FINEST SEPARATOR YET
FITTED TO ANY MODERN
CAR BATTERY



Ask your local garage for full details
of this Unique Battery Renewal Scheme.
(Applicable to the British Isles only)

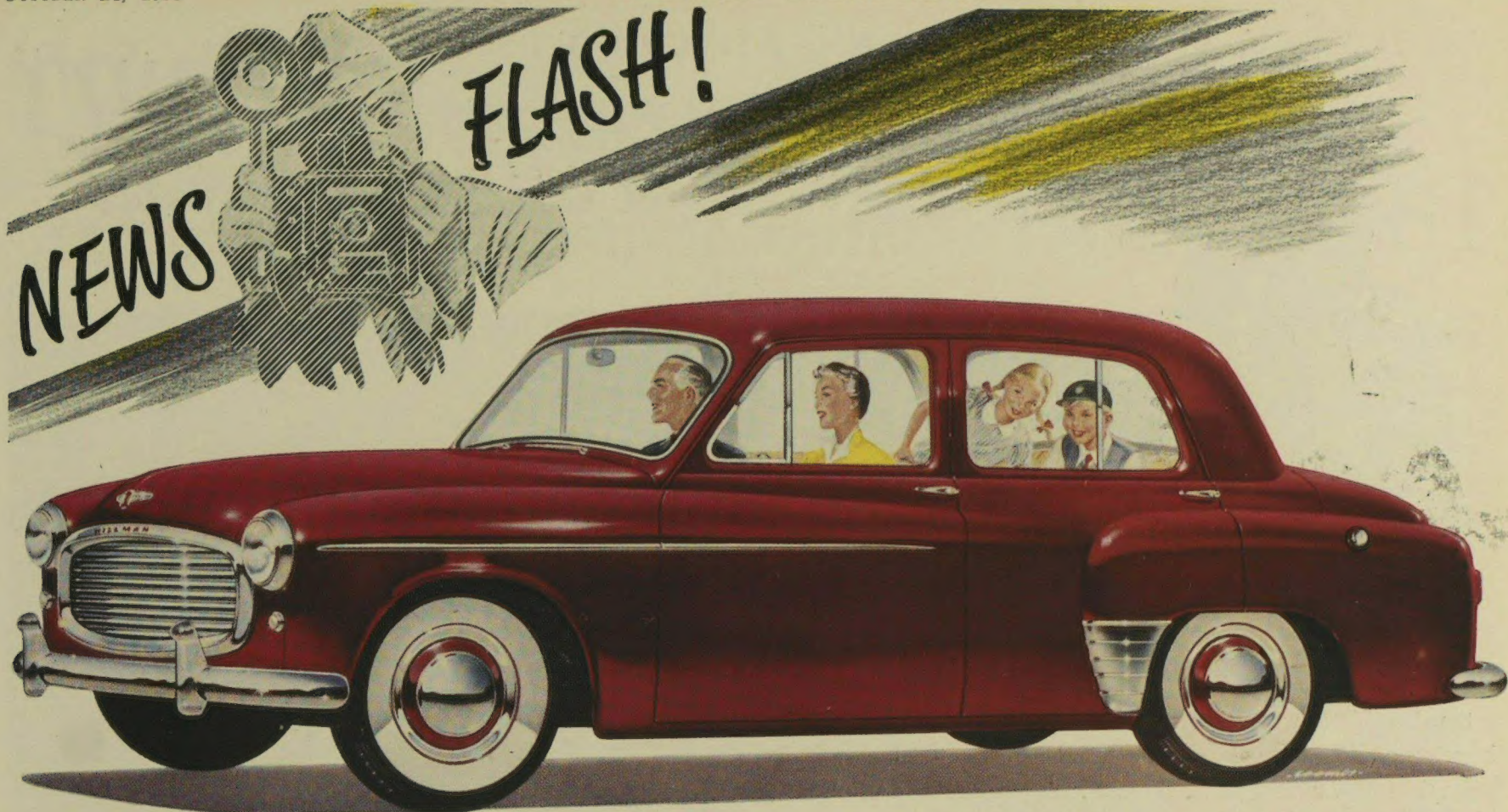
- and 2 YEARS Insured Life - AT NO EXTRA COST

JOSEPH LUCAS LTD

BIRMINGHAM

ENGLAND

MOTOR SHOW . SEE STAND No. 251

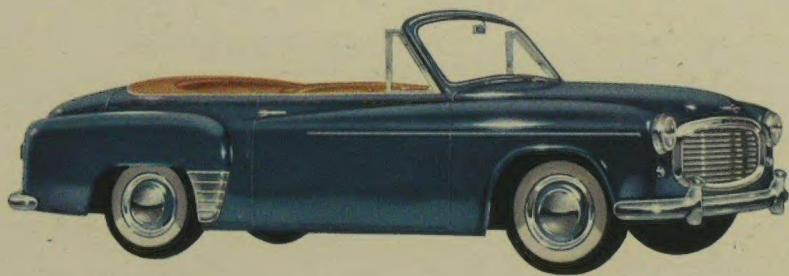


White-wall tyres, over-riders and chromium rimfinishers optional extras on all models

A bigger and better **Hillman** range!



The **Hillman Californian**. Looked at, or looked out of, the view is superb. Windows drop down clear into the body panels, and up or down, for all-round vision the sky's the limit. Dual colour schemes.

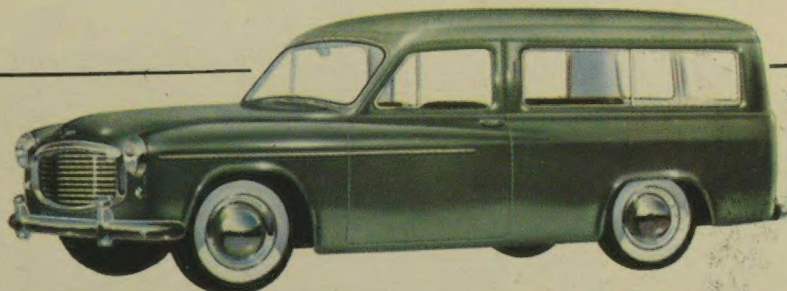


The **Hillman Minx Convertible**. Triple success—as an open car with fold-away hood, a town coupé, or the comfort of a saloon. Three cars in one, to match any mood, any occasion, any weather.

This motoring year, looks make news! The 'Big Car' beauty of the new Minx Saloon, with added luggage space to match its five-seater comfort . . . The exciting international elegance of the Hillman Californian, style-setter for years to come . . . The sleek grace of the Minx Convertible, weather-wise in its easy adaptability to every occasion . . . The all-purpose smartness and style of the Estate Car, equally at home in town or country

Yes, looks make news. But the best news of all—the choice is yours. See them at the Motor Show. Then try them on the road at your Hillman dealers, and you'll agree: no car more surely earned its world-wide fame. It's big-car motoring at light-car cost at Hillman's incomparable best.

EARLS COURT stand 136



The **Hillman Estate Car**. Room to move—fast. Here's strength for the all-purpose, all-weather work on the estate, style and comfort for touring or town. Wide rear doors for easy loading and a fold-flat rear seat for added space.

Rootes Group Cars
make a wonderful show

HUMBER HILLMAN SUNBEAM-TALBOT

HILLMAN MOTOR CAR CO. LTD. COVENTRY

London Showrooms & Export Division: Rootes Limited Devonshire House Piccadilly W.1

VAUXHALL GOLDEN JUBILEE 1903 TO 1953

1903—First Vauxhall Ever Offered for Sale. Single cylinder, 4" x 4½", horizontal stroke. Tiller steering. No reverse



*It all started with
one cylinder*

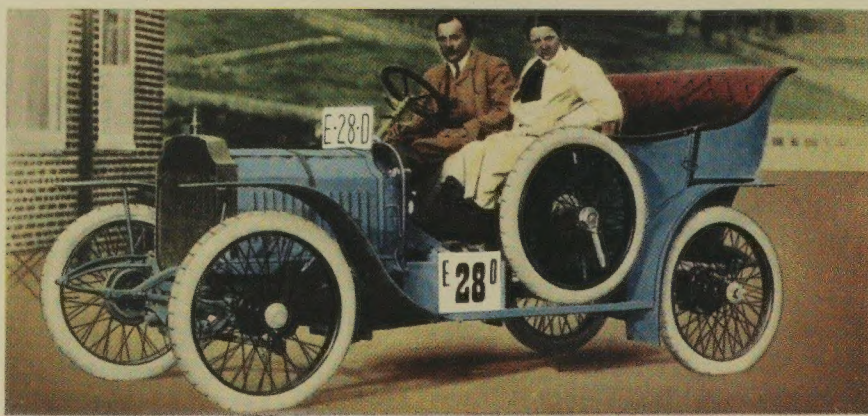
Startled citizens were still stroking their chins over the horseless carriage, and saying it would never replace the horse, when the first Vauxhall pattered on to the road. What a wildly daring departure for a respectable firm of marine engineers! And what a long way Vauxhalls have travelled in the fifty years since!

Before long Vauxhalls were beating all comers for reliability and speed. In 1908 a 20 hp Vauxhall won the 2,000 Mile RAC Trial coupled with the Scottish Reliability Trials. In 1911 four 16 hp world's records were broken. In 1912 a new 20 hp world's record of 97.15 mph over 50 miles was set up. In 1913 the fabulous 30/98 Vauxhall, *the sports car of sports cars* was introduced. In the 1914 war the Vauxhall 25 was the No. 1 staff car. It took King George V as near the front line as a car could go.

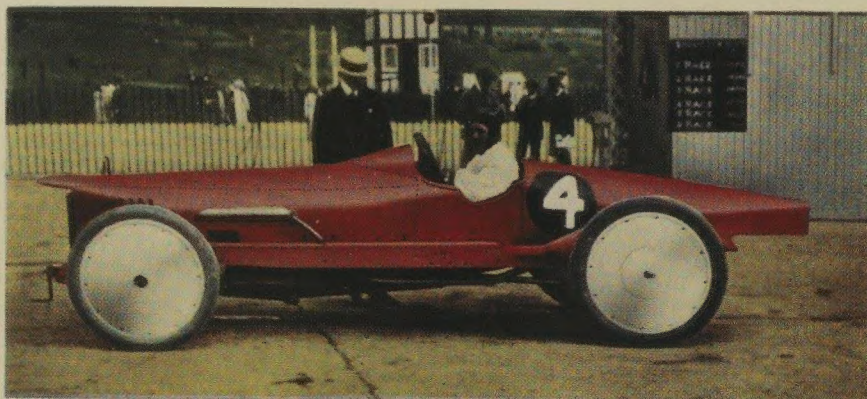
Between the wars, Vauxhall set new conceptions of motoring value by marrying economy and performance. The Cadet, the "Light Six", the 10 hp made motorists of pedestrians in tens of thousands.

Today Vauxhall lead the way with the new Wyvern and Velox, so big and handsome, so powerful, inexpensive and economical, that the designer of that first single-cylinder tiller-steered marvel might well gasp at the revolution he began.

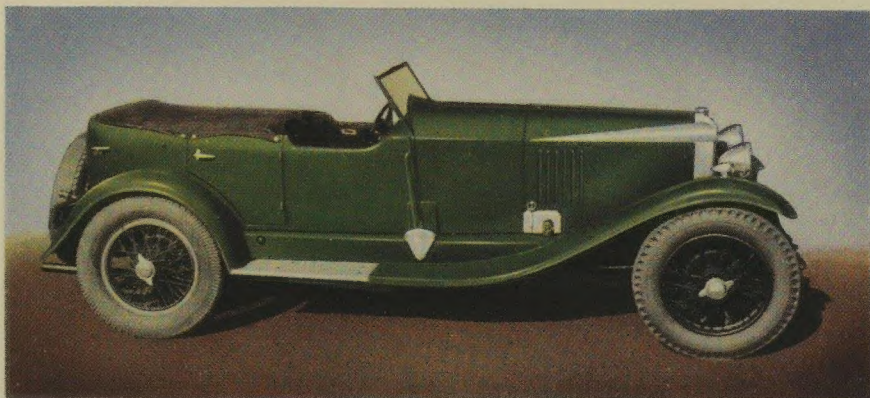
The 6 cylinder Velox illustrated below costs £535, plus £224.0.10 P.T. The 4 cylinder Wyvern costs £495, plus £207.7.6. P.T. Full particulars from your local Dealer or Vauxhall Motors Limited, Luton, Beds.



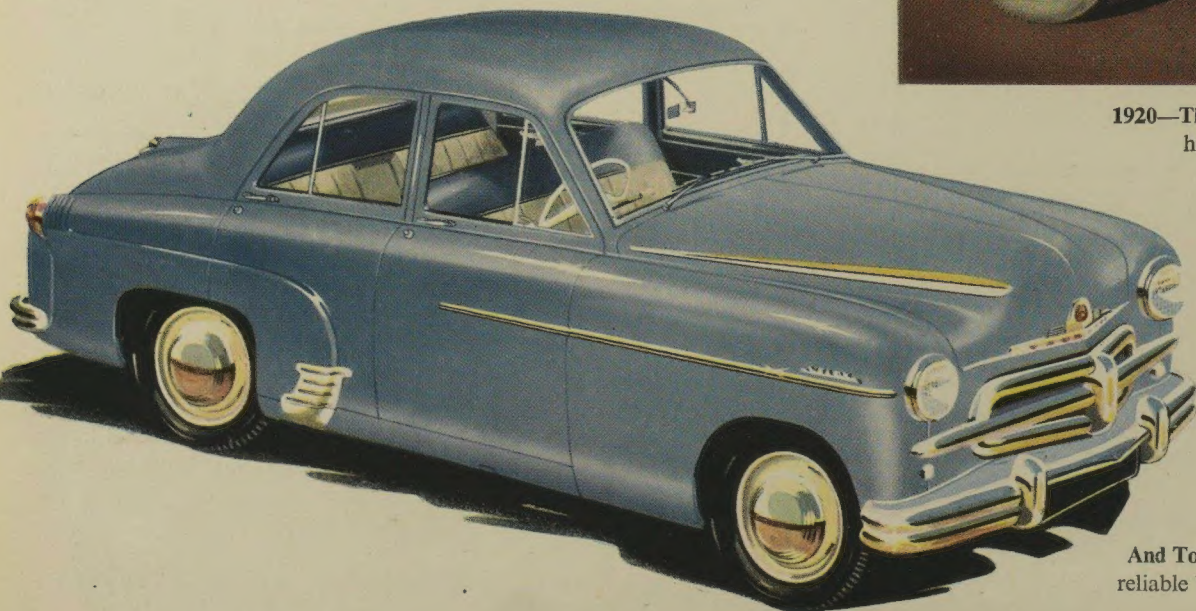
1908—Reliability—45 Years Ago! In the RAC and Scottish Reliability Trials this 20 hp Vauxhall became the world's first car to complete 2,000 miles without one involuntary stop



1910—First 20 hp Car to Beat 100 mph was this Vauxhall which flashed down the Brooklands flying half-mile at 100.08 mph



1920—The Fabulous Vauxhall 30/98—"One of the greatest British high performance cars of all time", winner of innumerable trophies. And still winning today in vintage car events



And Today—The six cylinder, spacious, comfortable, reliable Vauxhall Velox, an 80 mph high performance car—which combines economy with luxury

TWENTY reasons for the success of the dashing Daimler CONQUEST



Over 80 m.p.h. plus Daimler dignity, for £1066 plus £445.5.10 p.t.

The engine is a 6 cylinder O.H.V. developing 75 b.h.p.

Top speed over 80, cruising 70.

Acceleration through the gears 0-30 in 5 seconds, 0-60 in 20.4 seconds, 10-30 in top 9.7 seconds. (Vide 'Motor' and 'Autocar' road test reports.)

Petrol 26.5 m.p.g. at 30 m.p.h., 18.5 m.p.g. at 70 m.p.h.

Fluid transmission (licensed under Vulcan-Sinclair and Daimler patents).

Preselector gear change with fingertip control.

Automatic chassis lubrication.

Independent front suspension provided by laminated torsion bars.

A full-flow oil filter in the engine lubrication system.

11" brakes with 148 sq. in. surface.

33 ft. turning circle.

Armchair comfort in deeply cushioned seating with adjustable armrests.

Unobstructed flat floor.

Capacious luggage boot 4' x 3'.

Extremely wide vision front and rear.

Front-hinged wide doors.

Built-in heating and ventilating system included at no extra cost.

Superb appearance with high quality fittings.

Wide range of beautiful colour combinations.

Price £1066 plus £445.5.10 purchase tax.

**SEE THE 'CONQUEST' AT THE
MOTOR SHOW — STAND 164**

If you are unable to visit the Show write for the free illustrated broadsheet and address of your nearest distributor to Bureau 10, The Daimler Co. Ltd., Coventry

'Out of pedigree comes pace'



BY APPOINTMENT
Motor Car Manufacturers
to the late King George VI

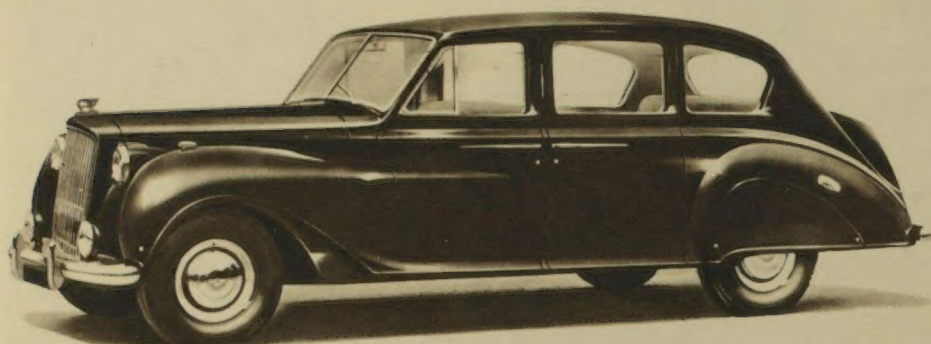
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Classic Grace - MODERN COMFORT

Heirs to a great tradition of fine coachwork of essentially British character, the Vanden Plas new "Princess" models embody dignity, graciousness and unobtrusive luxury—qualities rarely found in contemporary motor cars.



PRINCESS III COACHBUILT SALOON



PRINCESS LONG-WHEELBASE COACHBUILT LIMOUSINE

Vanden Plas
PRINCESS

COACHWORK on the Austin 'A 135' Chassis

Princess III Saloon. Price £2,182.15.10, incl. P.T.

Princess III Touring Limousine. Price £2,253.12.6, incl. P.T.

Princess Long-Wheelbase Limousine. Price £2,480.5.10, incl. P.T.

VANDEN PLAS (ENGLAND) 1923 LTD., KINGSBURY WORKS, KINGSBURY RD., LONDON, N.W.9. Telephone: COLINDALE 6171-2



Photo by Rodney Todd-White, (now at) New Bond Street, W.1
Reproduction by courtesy of H. J. Mulliner & Co. Ltd., Bath Road Coachworks, Chislewick, W.4

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Eminent Coachbuilders, leading Car, Motor-Cycle and Side-Car Manufacturers, the more important Official, Public and Commercial Fleets call-for

Apollo
CAR POLISH

Officially approved by The Rover Co. Ltd.

Consistently used by Messrs.:

ALLARD	MORRIS
ALVIS	RENAULT
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HUMBER	SINGER
HILLMAN	STANDARD
JENSEN	SUNBEAM-TALBOT
LANCHESTER	TRIUMPH
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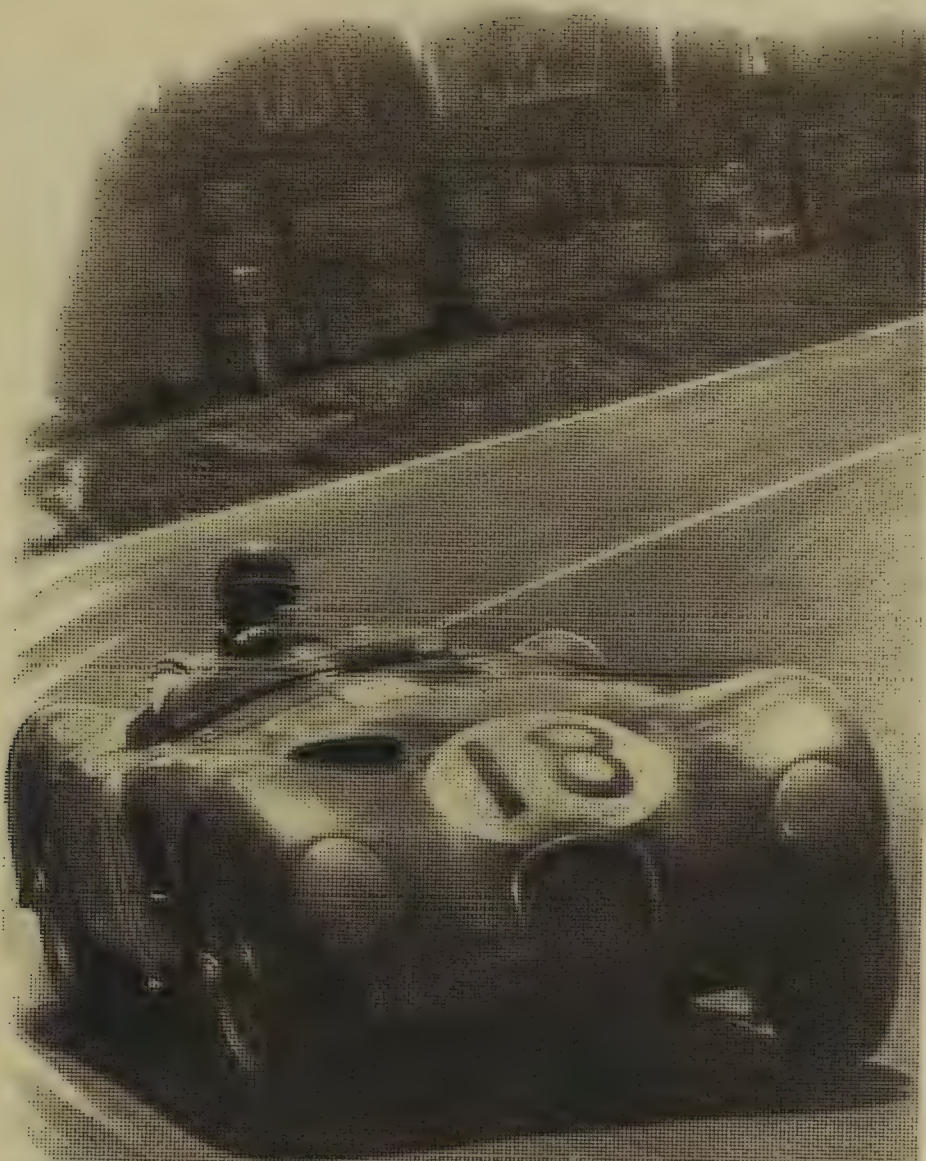
CAN BE used on wet cars, heated surfaces, in brilliant sunshine
"Without smears or tears." No rain-spotting, no finger-marking
4/- per 14-ounce tin.

In any case of "local frustration," the Manufacturers will gladly send you a post paid 14-ounce tin against remittance 4/6—wherever you are in the World.

"Apollo" is regularly exported to more than sixty overseas markets, and is rapidly expanding in Canada and U.S.A.

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Bernard J. Ellis Ltd., Epsom Road, Leyton, E.10. England



Winner of
LE MANS
1951-1953



A record
of consistent
success
unparalleled
in motoring
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Stand 162 Earls Court



Quality Breeds Speed

Experience and success in racing have contributed to the evolution of one of the world's fastest and finest racing cars



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One of Britain's Fine Cars

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Xenia

'this is a lovely car'

ZODIAC



THE ZEPHYR ZODIAC—new luxury version of the famous model that won the 1953 Monte Carlo Rally. The Zodiac is for connoisseurs of motoring; it is a leader amongst cars of today, built to deserve the instant admiration it will always command.



Ford

'5-Star' motoring



EARLS COURT • STAND No. 137

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SATURDAY, OCTOBER 24, 1953.



"ON COOPER'S HILL ETERNAL WREATHS SHALL GROW": H.M. THE QUEEN UNVEILING THE COMMONWEALTH AIR FORCES MEMORIAL AT RUNNYMEDE IN THE PRESENCE OF OVER 20,000 RELATIVES OF THE FALLEN.

On October 17 H.M. the Queen, who was accompanied by the Duke of Edinburgh, unveiled the Commonwealth Air Forces Memorial at Runnymede. This Memorial has been constructed by the Imperial War Graves Commission to commemorate 20,456 officers and men of the Commonwealth Air Forces who laid down their lives in World War II, while operating from bases in the United Kingdom and North-West Europe, and who have no known grave. It stands on Cooper's Hill, overlooking the fields of Runnymede, and in her address the Queen said: "It is

very fitting that those who rest in nameless graves should be remembered in this place, for it was in these fields of Runnymede seven centuries ago that our forefathers first planted a seed of liberty which helped to spread across the earth the conviction that man should be free and not enslaved. . . . With prophetic insight Pope wrote of this hill on which we stand: 'On Cooper's Hill eternal wreaths shall grow, While lasts the mountain, or while Thames shall flow.'" The Queen then unveiled the Memorial and unlocked it with a key presented by the architect.

Other photographs of the ceremony appear elsewhere in this issue.



By ARTHUR BRYANT.

HOW astonished the early Victorian Londoners would have been who travelled by the "husband's boat" to Margate at summer weekends a hundred years ago, or gathered on the pier to meet it, had they been able to foresee the consequence that their sandy pleasure was to assume in the political affairs of the nation! Their successors, the whelk-eating Cockney vulgarians, and all the better and jollier for being vulgar, who took over the resort and the hoy in the latter part of the century would have been even more astonished; not that they were the kind of folk to be disturbed or dismayed by anything, for they were of the invincible stuff from which Marie Lloyd drew her audiences, and which a little later, in the ranks of the London regiments, helped to save the world in the Flanders trenches. Margate in those late-Victorian and carefree Edwardian days was, in the phrase of the time, "a little bit of 'orl right"—a kind of jolly extension of the Old Kent Road by the sea. I remember a few years after the turn of the century being taken for a day's trip to Margate by my father, who was a great believer in educating me in the famous sights and scenes of London

—and, Norfolk-born though he was, never was there a more loyal Londoner!—in a vessel whose name, I seem to recall, was the *Royal Sovereign*. Before the expedition I was in an ecstasy of anticipation, but the day itself remains in my mind as a kind of nightmare: the crowded decks, the proletarian revelry, the excess and stench of stout, the ugly, happy, vulgar faces of those to whom happiness did not come too often, and who, when it did, made the best of it after their brave but rather reckless fashion: the popping of corks, the singing on the way home, the tipsy jostling and swaying in the twilight. It was all too much for a rather sensitive, retiring little boy from a sheltered and well-ordered home; and I think even my father, though he sternly discouraged any shrinking on my part, was rather appalled at what he had let himself and me in for! In the end, we left the boat before the conclusion of its uproarious home-coming, disembarking at some port of call—Woolwich, I suppose, or Greenwich—and completed our journey to the centre of the metropolis in a train with very dirty carriages. I can still recall the dazed feeling of that return, the great heart of slum London beating round us, its abysmal poverty, squalor and noisy vitality. Though I am aware that there was a very different side to Victorian and Edwardian Margate—a well-to-do terraced, dividend-buttressed, intensely respectable mayoral and middle-class side—it was to its proletarian and, I feel, essential face that I was introduced on that overcrowded summer day of half-a-century ago. I am glad I saw it before it faded in the prosaic daylight of a less stark but far duller age of social betterment and egalitarianism. It was an essential part of the picture of England, the England that I was born heir to and still love, though its place has been taken, to outward appearance at least, by another England.

Margate to-day is no longer the haunt of those who love whelks and stout. It has become, *par excellence*, with Blackpool and Scarborough, the seaside resort of the greater national conferences—of such bodies as the Trades Union Congress and the National Union of Teachers and, most important of all, of the major political Parties. To its bracing air and vast Victorian hotels come, with their enthusiastic, or less enthusiastic, followers, the V.I.P.s of the nation, the slow-moving, slow-speaking, deliberating, or apparently deliberating, mandarins of the democratic Welfare-State. And in the last month both the lords of the Socialist host and the lords of the Conservative host, with a wealth of oratory and delegational applause, have descended in turn on Margate. And it is not uninteresting and unamusing to notice the contrast between them. Both hosts are intensely and vocally loyal to their herd altars, but the loyalty takes a strangely different form. The Socialists are almost indecently disloyal to their leaders, attacking one another with that wealth of forthright, denigratory language that we have come to associate with the strenuous politics of the Left. But though disloyal and ill-disciplined in their attitude to their leaders,

whom they almost invariably, sooner or later, distrust, they are remarkably loyal to their creed. What that creed is, is not at all easy to define; it appears to be a confused blend of Christian brotherly idealism and most un-Christian incitement to envy and class-hatred, both being an emotional survival from the social conditions of the Victorian and Edwardian ages, which, broadly speaking, have ceased to exist. In its practical sphere its principal plank is an extension of nationalisation: one which presents an increasing and embarrassing difficulty, since it is becoming only too painfully plain, even to the more experienced and thoughtful in the Socialist ranks, that large-scale bureaucratic nationalisation and industrial efficiency are anything but synonymous and that the national livelihood of an over-populated island that must export at competitive prices or perish is likely to be fatally jeopardised by any further rapid extension of nationalisation. Fortunately for Socialist electoral prospects the numbers of voters who are both commercially experienced and thoughtful is still very small, and the embarrassment is still not a very serious one in terms of the next election.

But any large extension of the nationalisation programme during Labour's next term of office is certain to aggravate the problem and present it to the nation in an acute and highly perilous form which may well overwhelm the Party in the worst disaster of its history. Nothing, indeed, but the wholesale destruction of an atomic war can apparently rescue the Party of nationalisation from the ultimate Nemesis that lies in wait for it. In the meantime, however, the Socialist rank-and-file is as steady in its unfaltering and unreflecting loyalty to it as the Spartans at Thermopylae or the Light Brigade at Balaclava. Perhaps, as so often in the history of our stubborn, illogical race, some unexpected and almost mystical metamorphosis will rescue the Socialists from their ultimate predicament. But it is far beyond a historian's inadequate prescience to conceive what form it can take. History, not the historian, must decide that.

The Conservatives, on the other hand, present in Mr. Christopher Sykes's phrase, a different study of loyalty. Unlike the Socialists, they are intensely loyal to their leaders and, as a Party, almost laughably—save that no one either observes the fact or laughs at it—disloyal to their principles. The great abstractions that arouse the enthusiasm of the Conservative rank-and-file are the unity of the Empire and the protection of native industry, particularly agriculture—the industry without which a Conservative electoral majority is, and almost always has been, impossible. Yet, though enthusiastic resolutions are invariably passed at Conservative conferences in favour of both these great political principles, the Conservative leaders, when in power, almost as invariably ignore them. The magnetic pole by which they steer their course—administratively, as a rule, a far more efficient one than that of their opponents—is neither the homely plough nor the Empire and Commonwealth on which the sun never sets. It stands in a quarter which evokes no response in common Conservative bosoms: the boardrooms of Threadneedle and Lombard Street, and, as the financial fashions of the world now are, of Washington and Wall Street. It is there, not at Margate or Blackpool, that the course is charted for the able traditionalists who are elected to power by the votes of the true and the blue. Only Lord Beaverbrook and Mr. Amery among Conservative leaders have remained consistently true to the great ideal of imperial protection popularised among the Party rank-and-file by Joseph Chamberlain. Despite a thousand resolutions, scarcely a vestige remains of the Empire-Preference policy for which the Conservatives were returned in 1931 and 1935 with the greatest majorities in their history. Led by a Gladstonian Liberal of genius, the Conservative Party, still heroically and, indeed, ecstatically loyal to its champions, employs its majority to maintain the principles of international non-discrimination embodied in "GATT" and the Most Favoured Nation Clause. It is one of the most curious paradoxes in political history, and one of which the Conservative rank-and-file remains, as in the past, blissfully and staunchly unaware.

THE COMMONWEALTH AIR FORCES MEMORIAL.



THE COMMONWEALTH AIR FORCES MEMORIAL, OVERLOOKING RUNNYMEDE, WHICH HER MAJESTY THE QUEEN ARRANGED TO UNVEIL ON OCTOBER 17: SHOWING SOME OF THE 25,000 SEATS PREPARED FOR RELATIVES OF THE OFFICERS AND MEN IT COMMEMORATES.

The Commonwealth Air Forces Memorial commemorating the 20,456 officers and men of the Commonwealth Air Forces who lost their lives in World War II, when operating from bases in the United Kingdom and North-West Europe, and have no known grave, built by the Imperial War Graves Commission at Runnymede, was fully described and illustrated in our issue of August 8. The Queen arranged to unveil the memorial on October 17, and our photograph shows it prepared for the ceremony. Some 20,400 invitations were sent to the known next of kin of every name commemorated on it, and since then applications for more than 24,000 to attend were received, including 2000 from overseas. The memorial was thus completely surrounded by seats to accommodate the large number of relatives and it was not possible to allow members of the general public to attend.

THE SOUTH BANK PLAN: A BOLD DESIGN FOR EXPANDING CENTRAL LONDON.



THE LONDON COUNTY COUNCIL'S PLAN FOR THE DEVELOPMENT OF THE SOUTH BANK FESTIVAL OF BRITAIN AREA: THE ALL-OVER MODEL, VIEWED, AS IT WERE, FROM THE AIR ABOVE SCOTLAND YARD. EXISTING BUILDINGS INCORPORATED ARE (LEFT) THE FESTIVAL HALL, (RIGHT) COUNTY HALL, AND (BACKGROUND) WATERLOO STATION.



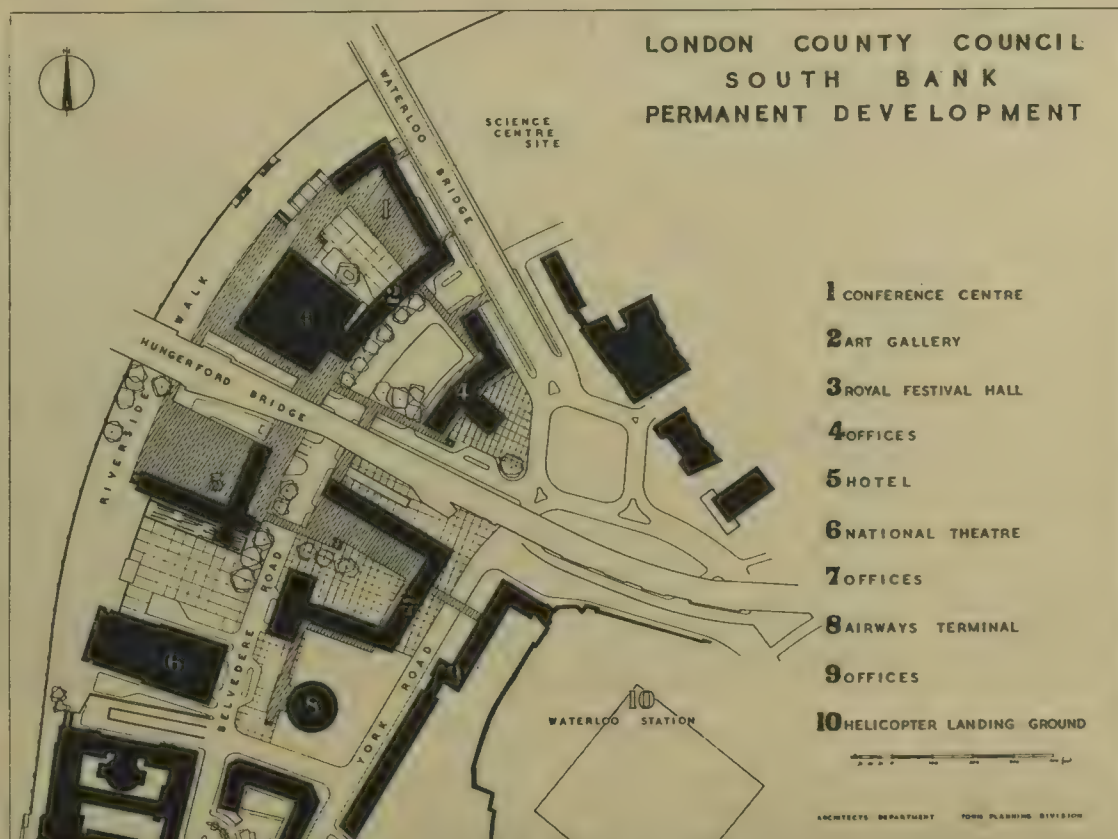
THE RIVER FRONTAGE TO THE ROYAL FESTIVAL HALL (LEFT)—FROM WATERLOO BRIDGE AND THE SITE OF THE PROPOSED GOVERNMENT CONFERENCE HALL.



THE MODEL OF THE PROPOSED SOUTH BANK DEVELOPMENT, SEEN FROM NORTH OF THE RIVER, WITH SOMERSET HOUSE (FOREGROUND) AND THE HOUSES OF PARLIAMENT (RIGHT BACKGROUND).

ON October 15 the London County Council made public their plan for the permanent development of that South Bank area between County Hall and Waterloo Bridge, which was cleared after the war, extended in area by means of reclamation and a new river wall, and used for the buildings of the Festival of Britain. As can be seen from the models and plans above, the site is being developed in depth. A broad riverside walk is backed by large buildings separated by inter-linked squares and open spaces, providing many and various vistas of the river and the North Bank. The existing buildings shown in model are the Royal Festival Hall, County Hall and, at the back, Waterloo Station. The principal projected new buildings are a Government conference hall (1 on the plan), with an exhibition gallery (2) linking it with the Festival Hall. It will be seen that this entails the destruction of the Shot Tower and

(Continued opposite.)



THE L.C.C. PLAN FOR THE PERMANENT DEVELOPMENT OF THE SOUTH BANK: A NOTABLE FEATURE IS THE DEVELOPMENT IN DEPTH FROM THE RIVER, BY MEANS OF LINKED SQUARES.

(Continued.) the abandonment of the idea of making the National Theatre the neighbour of the Festival Hall. The National Theatre is transferred to a riverside site (6) next to County Hall. Behind it will lie a new Air Terminal (8). Next to Hungerford Bridge a large hotel (5) is visualised; and sites 4, 7 and 9 are to be devoted to offices, one of which (7) is to be built by the Shell Petroleum Co. as their international headquarters and is to incorporate a 250-ft., 25-storey "skyscraper" tower. Close behind this, on the roof of Waterloo Station, a helicopter landing-ground is projected. There will be large underground parking-spaces; and the L.C.C. trust night-time "liveliness and interest" will be maintained by the presence of the Festival Hall, the National Theatre and an hotel; but it is noteworthy that this large, central and imposing site will be "home" to only a handful of caretakers.



MAIN BUILDING - CAMP No. 2
APRIL /52



CHURCH SERVICE
MARCH /53

THE CAMP
PAGODA
JUNE /52



SLEEPING QUARTERS
JUNE /52

OUTSIDE THE
"HOUSE ON
THE HILL"



SOFT BALL
JUNE /52



VOLLEY BALL
AUG /52



JULY /52
KITCHEN WHERE FOOD
WAS PREPARED FOR 300 OFFICERS AND SERGEANTS

MAKING TOAST
AT HOME MADE
OVEN

HOME
MADE
ARBOUR
AUG /52

CAPTIVITY IN KOREA: HOW OFFICER AND SERGEANT PRISONERS OF WAR LIVED, A RECORD IN DRAWINGS

Major G. T. Ward, R.A., a newly repatriated prisoner of war from Korea, wrote recently to Captain de Grineau to express his delight at seeing in a scrapbook at Britannia Camp, Seoul, the drawing by de Grineau of the famous Battle of Imjin River of April 1951, the heroic Last Stand of the Gloucesters, made from details personally supplied by Captain Michael Harvey, M.C., which was published in *The Illustrated London News* of January 5, 1952. Major Ward was present at the battle as battery commander of 70 Field Battery, R.A., with the Gloucesters. He added that during the period of his captivity he made a few rough sketches of life in the officers' and

sergeants' camp, more generally known as Camp 2, near Pung Yong Ni. These have formed the basis for the finished drawings published on these pages. It was at Camp No. 2 that Lieut.-Colonel J. P. Carne, Commanding Officer of the 1st Bn. The Gloucestershire Regiment, whose stand at Imjin River was one of the most glorious fighting achievements of the Korean War, was held for some time. Colonel Carne, on his arrival in England on October 14, said: "I have gained an added pride in being British: and I have lost a little weight." Referring to the segregation of officers and sergeants from other ranks, Colonel Carne pointed out that, though the

DRAWINGS MADE BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU.

FROM SKETCHES BY A GUNNER OFFICER CAPTURED AT THE IMJIN RIVER WITH THE GLOUCESTERS.

corporals and privates were deprived of accustomed leadership, they were not without leadership, as many N.C.O.s and men with strong characters came to the fore and provided leadership. Colonel Carne was, with Major E. D. Harding, accused of "disrupting the study programme and of having a generally hostile attitude towards the Communists" in 1952, and was kept in solitary confinement for nineteen months away from the compound; but although absent from the camp for so long his influence was still felt, and all the officers, including Turks and Americans in particular, had the greatest admiration for him. The Rev. S. J. Davies, Church of England Chaplain

to the Gloucesters, was the only survivor of the four United Nations chaplains taken prisoner during the war. In August 1952 he was given eighteen days solitary confinement for "illegal religious activities and a hostile attitude." When first captured by the Communists, he stated that they "regarded him as some sort of special reactionary 'commissar' attached to the troops." He added that there was a small measure of religious tolerance, but he was not allowed to visit the men or to see the sick in the camp hospital. It should be noted that the drawing of the religious service is dated by Major Ward to March 1953.

FROM ROUGH SKETCHES BY MAJOR G. T. WARD, R.A.

THE EXPANSION OF THE VIETNAM ARMY: RECRUITS, TRAINING AND ARMOUR.



TRAINING RECRUITS TO THE VIETNAMESE ARMY: AN EXERCISE WITH A MORTAR IN PROGRESS. IT IS HOPED TO MOBILISE 30,000 MEN BEFORE THE END OF THE YEAR.



AT THE POST OF LUU KHAN, NEAR HUE: A VIETNAMESE SOLDIER AT A TYPICAL FORTIFIED POINT. THE WINTER CAMPAIGN AGAINST THE VIETMINH HAS JUST OPENED.



SHOWING THE TYPE OF VIETNAMESE FIGHTING MAN: A COMPANY ON A TRAINING EXERCISE. RECRUITS ARE DRAWN FROM EVERY CLASS OF SOCIETY IN THE COUNTRY.



WITH, IN THE CENTRE, CAPTAIN DUONG NGOC LAM, A VIETNAMESE TRAINED AT SAUMUR, WHO COMMANDS THE 1ST ARMoured SQUADRON; AN ARMoured VEHICLE.



RECRUITS FOR THE VIETNAM ARMY WHICH IS FIGHTING THE VIETMINH COMMUNISTS IN INDO-CHINA: A SCENE DURING THE DISTRIBUTION OF KIT.

Before the end of the year it is hoped to mobilise 30,000 men for the Vietnam Army to reinforce already existing units and to form fresh ones to fight the Viet-minh Communists. Already 10,000 men have been recruited and are with the Colours. It was announced on October 15 that the eighth winter campaign of the war had been opened by French and Vietnamese forces with the launching of the largest ground offensive of the war in the south-west of the Tonkinese delta,



SIGNING ON FOR SERVICE WITH THE VIETNAM ARMY: RECRUITS AT THE REGISTRAR'S TABLE. THE FIRST 10,000 NEWLY-JOINED MEN ARE WITH THE COLOURS.

between Phu Nho Quan, Ninh Binh and the coast. The operation is being directed, in the first place, against the 320th Vietminh Division, which has strongly fortified bases and large supplies of munitions and equipment, and against the 304th Division, stationed to the south, near Than Hoa. A large amount of armour has been advancing along the causeways through flooded rice-fields. An amphibious force was simultaneously landed south of Phat Diem.

THE WAR IN INDO-CHINA: BITTER FIGHTING BY FRENCH UNION TROOPS.



ADVANCING UNDER FIERCE BURSTS OF ENEMY FIRE: FRENCH UNION TROOPS MOVING TOWARDS THE VILLAGE OF PHU-MAN IN THE COURSE OF THE CLEANING-UP OPERATION "BROCHET."

A CLEANING-UP operation, known as "Brochet," opened some forty miles from Hanoi, in the Phung-yen district of Tonking, on September 23. After the initial phase the fighting moved to the east and two separate actions took place. The fighting was violent and there were many ambushes; the enemy forces, which included a number of Vietminh units known for their fighting qualities, defending themselves with great ferocity. On October 1, it was officially stated that during the course of the operation 565 Communists had been killed, and 431 taken prisoner, while 1796 suspects had been taken into custody. The stores captured by the French Union forces included a large quantity of munitions, medical stores and clothing. Our photographs give an excellent idea of the hazardous nature of carrying out such an operation.

(RIGHT.) CONDUCTING THE SEARCH OF A VILLAGE: MEN OF THE FRENCH UNION FORCES ADVANCING CAUTIOUSLY, WHILE OTHERS OCCUPY A HOUSE ON THE LEFT.



ELOQUENT OF THE SUCCESS OF THE OPERATION "BROCHET": A PILE OF WEAPONS AND RADIO EQUIPMENT CAPTURED DURING THE COURSE OF THE FIGHTING.



THE CAPTURE OF A VIETMINH LEADER: HE HAD BEEN CONCEALED IN AN UNDERGROUND HIDING-PLACE DISCOVERED BY FRENCH UNION TROOPS.



GUARDED BY ARMED MEN OF THE FRENCH UNION FORCES: FOUR PRISONERS WHO HAD SURRENDERED, WITH THEIR ARMS, DURING THE COURSE OF THE OPERATION.

"WHIMSICAL EDIFICES OF THE LAST TWO-AND-A-HALF CENTURIES."

"FOLLIES AND GROTTOS"; WRITTEN AND ILLUSTRATED By BARBARA JONES.*

An Appreciation by SIR JOHN SQUIRE.

HERE is a very thorough book whose title indicates its scope. Miss Jones surveys the various sorts of whimsical edifices which have been produced by the last two-and-a-half centuries; she gives a complete list, grouped under counties, of the principal ones in an appendix; and she writes with a gay spirit

into which 15 ft. down the passage eventually opens, a bare drum of cold light. The ramp goes on, becomes steps, and opens into another room below the first, semi-circular this time, lit from the room above. Behind the diameter is an echoing vaulted chamber, 25 ft. long, bare dark concrete, but now three of the walls are broken with niches, that, utterly plain though they are, seem all Versailles after the bare ramp. The fourth wall opens into a water-floored tunnel to the lake. Once there was a boat, and it was possible to row out and across to a stone octagon pavilion standing in the middle of the water and there leave the boat, descending either to a glass-roofed room to see the ornamental fish or to walk through an underground tunnel to the house. No record or tradition remains of any intention to decorate any part of the 'grotto' or of any use for it; the entrance suggests purpose, extreme utility, a fuel store or an arsenal perhaps, and then at the bottom of the ramp are the odd blank rooms and the water."

If Whitaker Wright was the last mole amongst folly-builders, the late Lord Berners, that charming, amusing man who was at once artist and connoisseur, drew amusingly, composed amusingly, and wrote delightfully, was the last lark amongst them. Whitaker Wright burrowed; Berners soared. In all things he

had a touch at once light and eighteenth-century. The blackbirds sang in the bright green trees in front of his dainty little house over the Forum in Rome; and around the portico of his Palladian house at Faringdon,

outside Faringdon, in Berkshire," says Miss Jones, "is a hill which Lord Berners found already crowned with a good *feuillée*-folly of pines and beeches planted, on the remains of a long series of fortifications, by Henry James Pye, who was made Poet-Laureate in 1790, and built Lord Berners' house in Faringdon; he wrote a poem at Eaglehurst. The fuss started before the tower; the local Council vetoed it, plans unseen, on hearsay, which went so far as to say that Lord Berners intended to mount on the tower a very powerful syren. [He was the last man to be guilty of such a profanation, but I shouldn't be surprised to learn that he had himself started the ghastly rumour in order to startle the local solid solemnities.] However, the Ministry of Health, which did see the



ONE OF THE BEST, AND BEST KNOWN, SHAM CASTLES IN THE COUNTRY: MILLER'S SHAM CASTLE AT BATH. "IT IS A FINE EYE-CATCHER, A BLACK SHARP OUTLINE AGAINST THE SKY, UTTERLY UNREAL, A CARDBOARD FORT IN A TOYSHOP; AND IT IS SAFE, GIVEN WITH ITS LAND TO THE CITY IN 1921."

which suits her theme. Neither she nor her readers can be gay all the time. Follies are fragile; the greatest of all, Beckford's, at Fonthill, crashed to the ground; in our own day hooligans of all sorts, rural, urban and military, have destroyed some of them; and a charm, never to be recovered, has departed from some rustic or even (for I remember a marvellous French château in London) urban scene. There are many remaining, however: sham castles, pillars, obelisks, catacombs (there is a delicious one in Epping Forest, where I was surprised not to find papier mâché skeletons) and caverns. Miss Jones seems to have inspected almost all of them: and she and friends have drawn or photographed many of them, with results which notably adorn her volume. Of one she states definitely that she has not seen it. It is the first ruin that ever I saw; the fragment of a castle in Mount Edgcombe Park, over Plymouth Sound. To me it is still a thing perfectly designed and placed.

Follies are classic or romantic. Men returning from the Grand Tour wanted to decorate their grounds and waters with classical reminders; men reacting against sense and severity, men haunted by the loss of our old castles and abbeys, men drifting like the poets and painters into sorrowful brooding over real ruins, resolved that, if their parks did not contain real ruins, they would build imitation ones "as near as makes no difference." And there were also all sorts of jolly pranksters, and eccentric view-seekers who built things, unlike anything known to any school of architecture, merely to please themselves. The group of monuments at Barwick are a fine example of these. All in all, Miss Jones' specimens are so amusing (and occasionally beautiful) that I envisage a Society for the Preservation of Ancient Fakes.

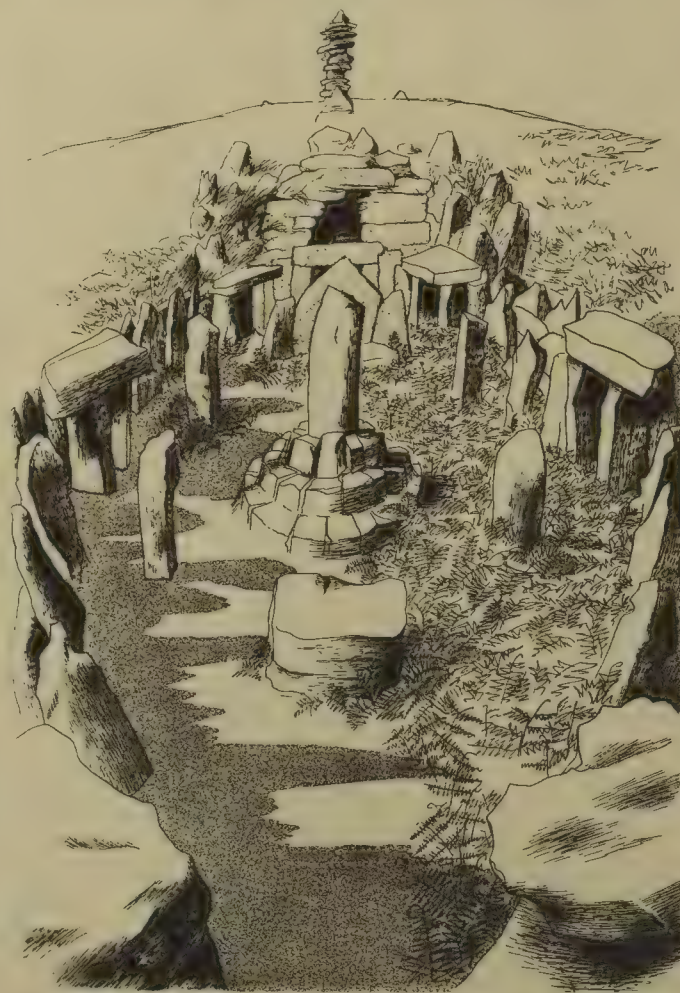
Recent follies are few. Whitaker Wright—who, alas, was guilty of graver follies, which led him to suicide in dock—is described by Miss Jones as "the last mole." In his park at Witley Court, in Surrey, he constructed a fantasy which may have been inspired by the stupendous works of the Duke of Portland at Welbeck. "A large, descending spiral of concrete enclosing a circle of glass lies almost sunk in the ground, like a submerged snail. In the mouth of the shell stands an arched wooden door in a wide concrete frame. Inside, the starkest possible concrete passage sinks slowly round and down, with openings on the right looking into a circular room under the glass



"EVEN TO-DAY IT IS THE PALACE OF KING NEPTUNE FROM THE PANTOMIME": THE LABYRINTH AT HAWKSTONE.

plans, held an enquiry, not without strife. The battle produced some excellent folly material; Admiral Clifton Brown, who evidently lived some way from Faringdon, objected that the tower would spoil his view. The architect replied: 'But you could not see the tower from your garden without a telescope,' to which the Admiral answered: 'It is my custom to look through a telescope at the view.' Later the architect pointed out how magnificent the view from the tower would be, at which the lover of views demanded how it could be reached, giving the architect the chance of a return thrust—'By the stairs.' The Ministry passed the plans. . . . It is a pretty tower. . . . On Guy Fawkes Day, 1935, Lord Berners celebrated the completion of the tower with a big party and fireworks, reported in *The Tatler* with a full page of photographs, one of the tower, and five of the fashionable guests. After this the excitement subsided, but everything is going according to pattern, for the tower now seems to be always locked. It will soon be ready for the next folly stage; a cow must climb up and get stuck half-way, or someone build another, higher tower, near by, or a new owner desire to be buried at the top. Faringdon Tower should do well."

I hope so. But "another, higher tower, near by" seems unlikely. Lord Berners had to deal with only one Ministry: though what his edifice had to do with Health I do not know. To-day he would certainly never succeed in obtaining the permits and filling the forms: it is difficult enough to build a garage or a rabbit-hutch. The Follies of the future are likely to be Governmental follies, and sadly lacking in any tinge of the romantic or the picturesque. Meanwhile, the surviving older Follies, as they become scarcer, may become, like disused windmills, objects of sedulous attention and preservation by the sophisticated public and even the Ministry of Works. The artificial ruins may even survive the genuine ones. Miss Jones mentions some at Rendlesham, in Suffolk. I lived near there briefly a few years ago, until a fire, in my absence, destroyed the last of my archives, toys and clothes. On my first walk I encountered a Gothic conglomeration, with the remains of an apparently ancient arch, destroyed by fire, embodying a lodge, still in use. I gazed for some time before I decided that the whole thing was a delightful fake, erected by a lover of the picturesque. While I was there the great house, a substantial Victorian place, full of oak-panelling, was demolished for the sake of the lead, the bricks and the wood. The artificial ruin was still intact.



A COMPLETE TEMPLE FOR THE DRUIDS AT ILTON: STONEHENGE ON THE YORKSHIRE MOORS, "BUILT IN THE 1820'S (THE DRUIDS' PERIOD OF ASCENDANCY IN ENGLAND WAS SHORT, ONLY ABOUT FIFTY YEARS) BY WILLIAM DANBY OF SWINTON HALL." Reproductions from "Follies and Grottoes," written and illustrated by Barbara Jones; by courtesy of the publisher, Constable.

in Berkshire, there fluttered painted doves, originally white, but very proud of their borrowed plumes, with wings dark red, green and blue, and bodies light red, green and blue—volatile follies, in a way Larks. And his greatest Lark was the erection of a tall tower, built in 1935, in a "mildly Gothic style." "Just

* "Follies and Grottoes." By Barbara Jones. Illustrated. (Constable; 40s.)

Novels are reviewed by K. John, and other books by E. D. O'Brien, on page 669 of this issue.

GREAT BRITAIN'S SECOND ATOMIC TEST: THE WOOMERA RANGE EXPLOSION.



THE FIRST WOOMERA ATOMIC BOMB EXPLOSION; AFTER THE WIND HAD BEGUN TO DRIFT THE CLOUD NORTH-EASTWARDS AND CONTORTED IT INTO A SHAPE DESCRIBED AS "A KANGAROO'S LEG" OR "AN ABORIGINE'S PROFILE."



THE FIRST UNEARTHLY BRILLIANCE OF THE FLASH: A PHOTOGRAPH TAKEN WITHIN A THOUSANDTH OF A SECOND OF THE DETONATION, WHICH TOOK PLACE AT 7 A.M., LOCAL TIME, ON OCTOBER 15.

On October 15, at 7 a.m. local time, Britain's second atomic weapon was detonated at Emu Field on the Woomera rocket range in South Australia. This was this country's first land explosion of an atomic bomb. It is believed to be considerably smaller than that detonated at the Monte Bello Islands, and it has been called the "Penney Utility," after Sir William Penney, the scientist in charge, and because it is said to be capable of use in several ways and to be a tactical rather than a strategic weapon. The flash at zero lit the sky, despite a bright morning sun, and in the first two seconds a huge ball of fire rose to about 750 ft. This was mainly brown with red flames. At 25 seconds after zero the cloud was a perfect mushroom, with a strong stalk; 55 seconds after zero there came a frightening pressure



THE FAMILIAR "MUSHROOM" CLOUD RISES ON THE WOOMERA RANGE. THIS STAGE WAS SWIFTLY REACHED, THE CLOUD RISING RAPIDLY TO 15,000 FT., WITHIN TWO MINUTES.

wave and bang, with a second bang following a second after. At two minutes after zero the cloud moved rapidly upwards in cauliflower shape to about 15,000 ft.; and later, winds in the upper atmosphere contorted the cloud into shapes variously described as "an imperfect Z," a "kangaroo's hind-leg" and the "profile of an aborigine." This cloud drifted away north-eastwards. Twenty-seven hours later, radioactive, but harmless, clouds passed over Canberra, about 1000 miles from the steel tower on which the bomb was detonated.

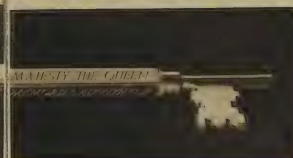


ACCOMPANIED BY MR. EDWARD MAUFE, R.A., THE ARCHITECT: H.M. THE QUEEN INSPECTING THE CLOISTER AFTER SHE HAD UNVEILED THE COMMONWEALTH AIR FORCES MEMORIAL.

AS described on our Frontispiece to this issue, H.M. the Queen unveiled the Commonwealth Air Forces Memorial on Cooper's Hill at Runnymede on October 17. Her Majesty was accompanied by the Duke of Edinburgh in the uniform of a Marshal of the Royal Air Force. A short service was conducted by the Archbishop of Canterbury, Dr. Fisher, and then the Duke of Gloucester, President of the Imperial War Graves Commission, invited her Majesty to unveil the Memorial. Following this ceremony wreaths were laid on the steps of the Memorial by the Queen, the Duke of Edinburgh and representatives of the Government and the Commonwealth.

(Continued opposite)

(ABOVE), THE UNVEILING OF THE COMMONWEALTH AIR FORCES MEMORIAL ON COOPER'S HILL AT RUNNYMEDE BY H.M. THE QUEEN: A GENERAL VIEW OF THE CEREMONY, SHOWING THE VAST CROWD OF RELATIVES WHO ATTENDED, EQUALLING IN NUMBER THOSE COMMEMORATED ON THE MEMORIAL.



(LEFT) THE KEY, PRESENTED BY MR. EDWARD MAUFE, R.A., WITH WHICH HER MAJESTY UNLOCKED THE DOOR OF THE MEMORIAL—THE SHANK AND WARDS ARE MADE FROM WROUGHT PALLADIUM-RUTHENIUM ALLOY, THE AIR FORCE CROWN WAS CAST IN THE SAME ALLOY AND HAND-CHASED, AND THE ROYAL CIPHER IS INLAID IN GOLD.



LAYING A HEART-SHAPED WREATH OF PINK CARNATIONS, ORCHIDS AND LILY-OF-THE-VALLEY ON THE STEPS OF THE MEMORIAL: H.M. THE QUEEN.



LAYING A WREATH AFTER H.M. THE QUEEN HAD UNVEILED THE MEMORIAL TO COMMONWEALTH AIRMEN AT RUNNYMEDE: MARSHAL OF THE R.A.F., THE DUKE OF EDINBURGH.



UNLOCKING THE DOOR OF THE MEMORIAL WITH A KEY PRESENTED BY THE ARCHITECT, MR. EDWARD MAUFE, R.A.: H.M. THE QUEEN AFTER THE UNVEILING CEREMONY.

(Continued)
Her Majesty was then presented with a key, made partly from palladium-ruthenium alloy, by Mr. Edward Maufe, R.A., the architect, with which she unlocked the door of the Memorial and entered to make a tour of inspection. The Memorial is constructed in Portland stone and consists of a cloister with curved wings surmounted by a tower containing a vaulted shrine. The names of the 20,456 members of the Commonwealth Air Forces who died in World War II, while operating from the United Kingdom and North-West Europe, and who have no known grave, are inscribed on the stone reveals of the windows in the cloister.

"THEY KNEW THE VALUE OF THAT FOR WHICH THEY FOUGHT": H.M. THE QUEEN AT THE UNVEILING

OF THE COMMONWEALTH AIR FORCES MEMORIAL SITUATED ON COOPER'S HILL, AT RUNNYMEDE.

SIGNS have lately appeared of some uneasiness about the relations between the British fighting Services and the parts they should be called upon to play in war. The latter is a subject which has to be assessed in the light of three factors. First comes the experience of the later stages of the Second World War. The second is that of the war in Korea, the only major conflict which has since occurred. The third is the outlook in the event of a tragedy in the form of another great war. By themselves, these three factors each have their weak points. The Second World War experience is out-of-date. The Korean War has been of a special and peculiar kind. The outlook in relation to present conditions and new weapons and equipment is the most important, but it is, at the same time, highly speculative. The combination of all three should help to repair the weaknesses of each individually. Most observers are agreed that the co-operation of the three fighting Services is the ideal. Yet it has seemed to be the case recently that in some instances the tribute paid to this ideal is only lip service. In this respect it is not fanciful to detect a deterioration in the spirit of co-operation within the last year or two.

This country entered the Second World War with its fighting Services largely unco-ordinated, with disastrous consequences, though it is not pretended that co-ordination could have prevented all the calamities. It ended the war with a very high measure of co-ordination which was applied with skill. This happy development was, it is true, in great part the result of the vast expansion of the Royal Air Force, which provided it with resources big enough for it to continue the strategic rôle on which its heart was set, with enough over to extend to the other Services the aid which they had hitherto lacked. The results were almost all that could have been desired as regards sea and land warfare, and the combination of sea, land and air warfare in the great amphibious operations. There are no such plentiful resources now—there never are in time of peace. Yet, despite some discordant voices, it did appear that a valuable lesson had been absorbed. This looks rather more doubtful at the moment.

The Royal Air Force, the youngest of the Services, is, as it should be, the most forward-looking and imaginative. Its trouble has never been that it does not see far enough ahead. It has, however, nearly all the time seen too far ahead in the sense that it has fore-shortened the future and pictured itself in a rôle which it has been still incapable of filling. It may be said that it is better to look forward than to look back, or not to look at all. Yet a grave danger may lie in the prophetic eye which disregards the element of time. This may lead to trying to fight a war in a style which, though it may be practicable in ten years' time, is not warrantable in the circumstances and conditions of the war. A great deal of the doctrine brought by the air forces to the last war suffered from this defect. Its prophecies were belied. It had to be adapted to realities, and to a large extent this adaptation was successful. To make the same mistake a second time would probably be a far more serious matter. We should not again enjoy the vast superiority at the disposal of the Grand Alliance in the last two years of the Second World War, and should need to refrain from the waste of resources then prevalent.

Air forces went into that war in the belief that they could win it by bombing the enemy's cities. The results in the light of statistics make a strange showing, but statistics cannot give us the most important information, which is what would have happened to this country and its forces—including air forces dependent on fuel carried in tankers—unless co-operation with the Navy and Army had been increased. Since then it would seem that the "block-busters" have become obsolescent, and that the future may be supposed to lie with atomic weapons and their developments. It is sincerely to be hoped that the upshot is not going to be a new controversy on the lines of the old. Until recently this had not reappeared, or only appeared in mild form. Britain stood ahead of the United States in sweet reasonableness and the spirit of each for all within her fighting

A WINDOW ON THE WORLD. WATER, LAND AND AIR.

By CYRIL FALLS,

Sometime Chichele Professor of the History of War, Oxford.

forces. This year, however, the old war cries are echoing once again. They are not yet very loud, and within the Services there does not appear to have been a revival of sectarianism. It is, however, a weed more easily spread than eradicated.

Certain fundamentals remain, however revolutionary new means of waging war may be. Britain is still surrounded by water. She still finds herself unable to live without food carried on the surface of the water, a very large proportion of it across the Atlantic. Some day, perhaps, aircraft will suffice to protect even the longest sea lanes. Some day, indeed, aircraft may suffice to carry the reduced necessities in food for the maintenance of a war. But then, some day, space ships, so prominent in fiction, may become realities. So far none of these things has happened. The meat-ship, the grain-carrier and the tanker—the last of which conveys the fuel for the aircraft as well as for other purposes—have not become obsolete, even though the country should be called upon to live on reduced rations in war, as it had to in both the Great

their production should be put on a low priority.

The Army has been allotted a Continental rôle by the decision of the Government, which has the advice of the Chiefs of Staff, men who in their individual capacity are the professional heads of the three Services. Were it to be deprived of adequate air support, the logical course would be to withdraw it from the Continent, leaving only detachments for the maintenance of security where this is considered to be necessary. Otherwise, to leave the main forces on the Continent unsupported, or virtually so, would be a criminally reckless kind of bluff, since they would be doomed in the event of war. Clearly, none of the three Services possesses the resources which it holds to be adequate. This is inevitable. We have set up a machinery which is supposed to allot those that are available in accordance with needs. Propaganda to get more than the allotted share at the expense of a sister Service is a dangerous practice. It steps all too easily beyond the bounds of principle. And, according to my experience of propagandists, as of journalists, the most strident voice rarely comes from the best-equipped head.

Strategists have been considering the atomic bomb almost since the day when the first was dropped over Japan. For some time they had to think of it either as used then, or as a weapon against exceptionally large concentrations of fighting forces. It therefore

appeared to threaten these for the most part indirectly: through their Governments, their arsenals, their ports and bases. Recently, however, the use of atomic energy for tactical purposes has moved beyond the stage of experiment and altered the situation. The tactical atomic weapon may be almost as devastating as the earlier great bomb, but its effect will be confined to a very much smaller area. Both for the safety of the land forces, in whose aid it is employed, and in order that it may strike the opposing forces and not waste itself on empty ground, it will require to be used with great accuracy and speed. It will be very costly to produce, and is not likely to be supplied in large numbers. It will assuredly call for the closest co-operation between Services, and should be studied from that point of view.

A democracy is peculiarly subject in matters of defence and of strategy in general, to danger from glib talkers and writers. They advance arguments which are apt to convince the man in the street—and sometimes, it is to be feared, even the Minister—because they save him from the technicalities which he finds it difficult to understand. In this country, too, it is only too easy to persuade public opinion that the senior officer is always an out-of-date duffer who requires to be kept up to the mark by a combination of railery and nagging. The period since the war has been one of constant frustration

for the planner and the experimenter, yet so far as our forces are concerned, the results which they have achieved have been remarkable. It is no secret that at the moment we have not emerged from an unhappy phase due to a check on expenditure—I have no doubt amply justified from the highest point of view—just at the time we have been changing over to new equipment on a considerable scale. The result is too many prototypes or hand-produced equipment and too little series production. These phases cannot always be avoided.

Those who stir up trouble are apt to defend themselves by the plea that their conscience will not permit them to keep silent. This is to put their own importance very high. They know that they risk the fostering of a spirit of non-collaboration, but justify themselves on the ground that disaster will follow if they do not agitate. I fear there are few men out of harness—and not so many in it—whose opinions are as valuable as all that. At the same time, I have no doubt of the harm that can be done by prejudice in matters as delicate as this. It is easier to encourage unhealthy rivalry between the component parts of a defence force than to maintain that sense of unity which has been growing up, especially among younger officers. This is precious. We cannot do without it.



AN INCIDENT DURING THE NINETEEN-DAY, NINE-NATION, N.A.T.O. NAVAL EXERCISE "MARINER": CATAPULTING AN ATTACKER NAVAL JET AIRCRAFT FROM H.M.S. EAGLE DURING OPERATIONS IN NORTHERN WATERS. FIREFLY AND SKYRAIDER AIRCRAFT ARE PARKED ON THE DECK, AND THE DESTROYER H.M.S. SCORPION CAN BE SEEN IN THE BACKGROUND. Among the many features of the large-scale N.A.T.O. Exercise "Mariner," which ended on October 4, was the protection of convoys; and in the report on the exercise it was stated in this respect that the co-operation and complete integration of the shore-based maritime air forces had been "quite outstanding." Captain Falls, writing on this page on the need for close co-operation between water, land and air forces, speaks of Britain's reliance on water-borne food and supplies, and discusses the need for convoy protection. "If for no other reason than this, naval forces are still needed. They require not only the support of land-based air forces, but also that of their own sea-borne air forces which they carry about with them. It is vital that they should have these on call."

Wars. Nor is the submarine obsolete. Reckless assertions were made at the end of the last war that it would never again play a great part, but, in fact, the submarine has made great advances and represents a grave threat.

If for no other reason than this, naval forces are still needed. They require not only the support of land-based air forces, but also that of their own sea-borne air forces which they carry about with them. It is vital that they should have these on call. It is no less vital, in the conditions of to-day, that they should continue to control, to train, and to integrate in themselves their own air forces. Air warfare waged out in the open ocean remains still in a real sense sea warfare; it is an element of sea warfare. You can, with the will and the means, make co-operation between the Services of the land and air work. You may be able to do so in coastal waters. In the wide ocean the command must be one—again, I repeat, in the conditions of the present—because the tactics are predominantly naval tactics; the equipment must be built for its special purpose; the personnel must be steeped in knowledge of their particular duties and of the rôle of warships of all types. I do not suppose any serious effort will now be made to take away from the Navy its own air forces; but in these days damage almost as great may be done by urging that



FLYING PAST BEACHY HEAD LIGHTHOUSE : WESTLAND WYVERN AIRCRAFT OF THE FLEET AIR ARM.

No. 813 Squadron of the Fleet Air Arm is the first to be equipped with the Westland *Wyvern* single-seat strike fighter, which is powered by an Armstrong-Siddeley *Python* 3 axial-flow turbo-prop engine driving a Rotol eight-bladed contra-rotating airscrew. Based on the Naval Air Station at Ford, near Arundel, this Squadron took part in Exercise "Momentum" in August and also in the more recent Exercise "Mariner." The *Wyvern* is armed with four 20-mm. cannon

and can carry a torpedo, bombs, mines or depth-charges beneath the fuselage and rockets under the wings. It is at present the only carrier-borne aircraft in the Royal Navy capable of dropping torpedoes or laying mines, and is also one of the largest single-seater aircraft ever produced. The cockpit gives an extensive view for deck landing and other operations. It was reported in August that a second squadron of Westland *Wyverns* is to be formed in the near future.

THE LIFE OF THE ROMAN SOLDIER IN BRITAIN, AND SOME NEWS OF BUILDINGS, OLD, NEW AND REBUILT.



DEVA, ROMAN CHESTER, AS IT WAS IN ROMAN TIMES: A DIORAMA SHOWING THE HEADQUARTERS OF THE 20TH LEGION, IN A NEW GALLERY DEVOTED TO THE LIFE OF THE ROMAN SOLDIER, IN THE GROSVENOR MUSEUM, CHESTER. On October 14 Professor I. A. Richmond opened at the Grosvenor Museum, Chester, a gallery devoted to the Roman soldier and named the Newstead Gallery in memory of the late Professor Robert Newstead, to whose studies in Roman Chester a great debt of gratitude is owed. The gallery is divided into three parts: first, exhibits concerning the individual soldier; second, the fortress of Roman Chester; and, finally, the part played by Roman Chester in Britain.



A LIFE-SIZE EFFIGY OF A ROMAN SOLDIER, WITH REPLICAS OF HIS EQUIPMENT. (ABOVE.) A SHELTER ROOFED WITH ORIGINAL ROMAN TILES.



(LEFT.) TO BE OPENED BY THE QUEEN ON OCTOBER 21: THE REBUILT AND NEW TRINITY HOUSE. (EXTREME LEFT) THE P.L.A. BUILDING.

Trinity House, on Tower Hill, was virtually destroyed in the war, and since the Brethren have been able to acquire the whole of the island site, it has now been rebuilt on a larger scale to designs by Professor A. E. Richardson. These designs incorporate Samuel Wyatt's original façade and some of the original interior rooms, but include a new east wing with a gilded weather-vane and a block of offices behind. Her Majesty arranged to open these premises on October 21.

(RIGHT.) THE REBUILT ORIGINAL FAÇADE OF TRINITY HOUSE, WITH (EXTREME RIGHT) THE NEW EAST WING.



A NEW THREAT TO THE FABRIC OF WESTMINSTER ABBEY. DEATH-WATCH BEETLE HAS RECENTLY BEEN DISCOVERED AT WORK IN THE MAGNIFICENT TIMBER ROOF OF THE JERUSALEM CHAMBER. THE EXTENT OF DAMAGE IS NOT YET KNOWN, BUT THE COST OF SUCH REPAIR WAS NOT INCLUDED IN THE ESTIMATES RECENTLY PUBLISHED.



THE NEW LADY GODIVA CLOCK, BUILT INTO BROADGATE BRIDGE, COVENTRY—THE CAUSE OF A NUMBER OF PROTESTS. THE CITY COUNCIL HAVE, HOWEVER, DECIDED TO KEEP IT.

RECENT ROYAL OCCASIONS, INCLUDING A
UNIQUE CEREMONY AND OTHER EVENTS.



AFTER OPENING AN EXTENSION TO THE RACHEL McMILLAN COLLEGE: PRINCESS MARGARET VIEWS HANDICRAFTS. Princess Margaret on October 15 opened an extension to the Rachel McMillan Training College for Nursery School Teachers at Deptford. Her Royal Highness was received by Mrs. L. Hildreth, Mayor of Greenwich, and Miss D. Burley, Mayor of Deptford, a Governor, and former pupil in the school.



QUEEN ELIZABETH THE QUEEN MOTHER'S RETURN TO LONDON: HER MAJESTY ON ARRIVAL AT LONDON AIRPORT, WITH SIR JOHN D'ALBIAC (BAREHEADED). Her Majesty Queen Elizabeth the Queen Mother returned to Clarence House, London, from Scotland on October 14. She flew from Wick to London Airport in an aircraft of the Queen's Flight (Flight-Lieut. G. C. McCarthy), and is seen on arrival with Sir John d'Albiac, Commandant of London Airport. One of the royal Corgi dogs is shown on the right.



WITH THE MAYOR OF HENLEY: PRINCESS MARGARET AT HENLEY-ON-THAMES. On October 16, Princess Margaret visited Henley-on-Thames to plant the first of the 200 young Turkey oaks which are to replace the avenue of elms provided in 1751 by the then Lord of the Manor of Benson along the Fair Mile leading to the Oxford road.



AFTER RECEIVING THE FREEDOM OF SELKIRK ON BEHALF OF THE K.O.S.B.s, OF WHICH SHE IS COLONEL-IN-CHIEF: THE DUCHESS OF GLOUCESTER, WITH KOREA VETERANS. On October 10 the Duchess of Gloucester, Colonel-in-Chief of the King's Own Scottish Borderers, received the freedom of Selkirk on behalf of the Regiment. The ceremony included the taking by her Royal Highness



TAKING THE TRADITIONAL OATH OF FEALTY ON BEHALF OF THE K.O.S.B.s: H.R.H. THE DUCHESS OF GLOUCESTER "LICKING THE BIRSE," AN ANCIENT CEREMONY. of the ancient oath of fealty by "licking the birse." The "birse" (symbol of shoemaking with which Selkirk is associated), or bristles, are dipped in claret and swept across the lips of the person receiving the freedom.



THE DUCHESS OF KENT AND PRINCESS ALEXANDRA IN LANCASHIRE: THEIR ROYAL HIGHNESSES OPERATING THE SCREEN AND PRINTING COMMEMORATIVE HANDKERCHIEFS DURING THE COURSE OF THEIR TOUR. The Duchess of Kent and Princess Alexandra toured the cotton mills of Lancashire on October 13 and 14. During their visit to the works of the Calico Printers Association at Broad Oak, Accrington, they saw various processes. In the screen printing room following the instructions of the manager, they operated the screen, and printed handkerchiefs with a special design commemorating their visit. Princess Alexandra is now staying in Paris with the family of the Comte de Paris.



AT LONDON AIRPORT BEFORE LEAVING FOR PARIS, ON OCTOBER 17, WHERE SHE HAS GONE TO COMPLETE HER EDUCATION: PRINCESS ALEXANDRA WITH HER MOTHER, THE DUCHESS OF KENT.



THE SCENE OF DESOLATION IN QIBYA AFTER THE ATTACK OF OCTOBER 14 BY A FORCE OF SOLDIERS OF THE ISRAELI REGULAR ARMY, SHOWING DEMOLISHED HOUSES. BUDRUS AND SHUQBA WERE ALSO ATTACKED AND IT WAS ESTIMATED THAT OVER FORTY PERSONS, INCLUDING WOMEN AND CHILDREN, WERE KILLED AND OTHERS INJURED.

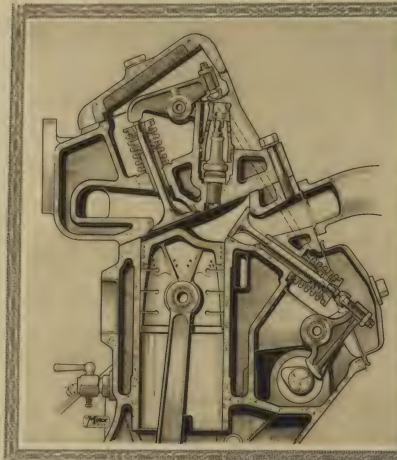


AFTER THE ATTACK BY ISRAELI REGULAR ARMY TROOPS: AN ARAB LEGION OFFICER AND MEMBERS OF THE UNITED NATIONS MIXED ARMISTICE COMMISSION VISITING QIBYA, ONE OF THE THREE VILLAGES DEVASTATED, AND INSPECTING THE CORPSES.

THE ISRAELI ATTACK ON JORDAN VILLAGES: TRAGIC SCENES AT QIBYA, WHERE THE MAIN INCIDENT OCCURRED ON OCTOBER 14.

On October 14, soldiers of the Israeli Regular Army crossed the border into Jordan and, using machine-guns and grenades, attacked the villages of Qibya, Budrus and Shuqba. It was estimated that forty-one houses and a school were demolished, and that the casualties, including women and children, were over forty dead and fifteen wounded. Britain immediately protested to Israel in the strongest terms; the Minister of State, Mr. Selwyn Lloyd, summoned the Israeli Ambassador to the Foreign Office; and the British Ambassador in Tel Aviv was instructed to convey

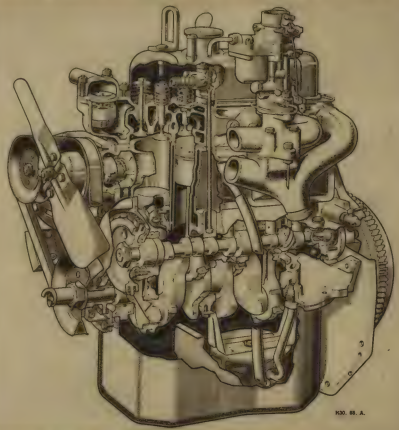
the Government's "horror" at the incident, which has been condemned by the United Nations Mixed Armistice Commission. The U.N. Security Council arranged to meet on October 19 at the request of the three Western Powers to discuss the situation; the U.S. State Department rebuked Israel; and the Ministers at the Three-Power London talks noted "with grave concern" the events. The Israeli Cabinet on October 18 decided to put before the U.N. Security Council a complaint against the Arab States for "violations of the Israeli-Arab Armistice Agreement."



THE ROVER CYLINDER HEAD.

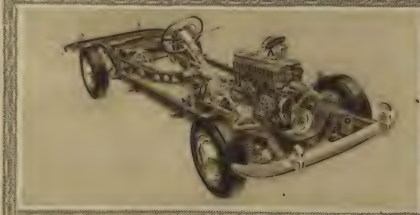
The Rover Co. Ltd. have introduced two new models for 1953, a "50" and a "60," the "75" remaining as an in-between model. The illustration shows the unique layout of the cylinder head and valve gear. The "60" has a 4-cylinder engine and the other two are 6-cylinder models.

By courtesy of "The Motor."



THE AUSTIN "SEVEN" ENGINE.

The engine (803 c.c.) of the Austin A30, the famous "Seven," one of the lowest-priced British-made cars in the Motor Show, is a 4-cylinder model with overhead valves. The illustration shows all components of the engine in their correct positions.



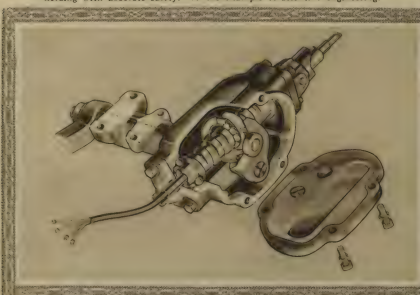
THE NEW HUMBER "SUPER-SNIPE" CHASSIS.

This is of immense strength, designed to withstand the toughest and roughest conditions. Of all-welded construction with cruciform cross-bracing to resist torsional strain, massive yet light. It displays all the characteristics necessary for fine road-holding with absolute safety. A fine example of scientific engineering.



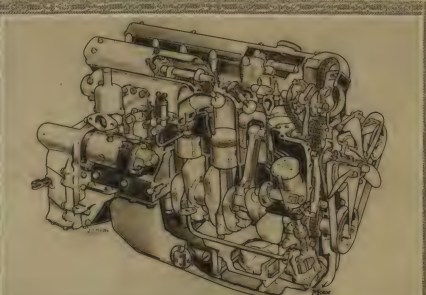
THE DAIMLER FLUID FLYWHEEL.

The Daimler Company for many years have specialised in and fitted to their cars the fluid flywheel system of transmission, the oil alone acting as the connecting-link between the engine and the gear-box, there being no actual mechanical link. Great smoothness in moving away is thus assured.



VAUXHALL STEERING GEAR.

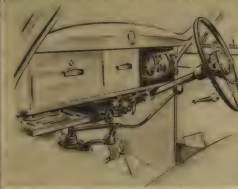
Vauxhall models now have new re-circulating ball-type steering gear. This ensures that little effort on the part of the driver is needed even at very low speeds and on full lock, and results in absolutely precise steering. On the left is the drop-arm shaft, indicated by dotted lines. When the steering-wheel is turned, the worm, shown centre, engages the half-nut, which runs constantly on ball-bearings.



THE FAMOUS JAGUAR 6-CYLINDER OVERHEAD-VALVE ENGINE.

This powers the present range of their cars—the Mark VII. Saloon—the Drophead Coupé—the XK 120 open-sports and Coupé. Suitably tuned, it is basically that of the XK 120-C, the winner of so many classic motor races. (By courtesy of "The Motor.")

for Motor Boats and Marine Engines, Caravans, and Accessories to enhance the comfort and convenience of motorists and passengers: Transport Service Equipment and Tyres. The stands are occupying a larger area of space than ever before at Earl's Court, the post-war home of the Motor Show. An added attraction



THE ROVER FRONT SUSPENSION.

Front suspension on the Rover chassis is by coil springs and double-acting hydraulic telescopic shock absorbers. The lubrication of this chassis is by rubber bushes and sealed bearings which eliminate the old method of lubrication by grease-gun.

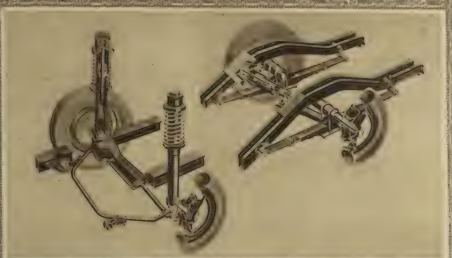


FRONT AND REAR SUSPENSION OF THE NEW FORD "ANGLIA" AND "PREFECT."

The new Ford "Anglia" and "Prefect" have identical engines and chassis, and the illustration shows the method of front and rear suspension—the former by coil springs and hydraulic shock absorbers and the latter by semi-elliptic springs and hydraulic shock absorbers.

THE FACIA-BOARDS OF THE THREE ROVER MODELS.

These are identical, with instruments neatly grouped in front of the driver. The illustration shows also the tool-tray under a glove-box for easy access and the new central gear-change lever, so shaped as to allow a third passenger to be seated in front without impeding the driver when gear-changing.



THE INSTRUMENT-BOARD OF THE NEW JOWETT "JUPITER."

The new Jowett "Jupiter" R.4 also groups the most important and necessary instruments in front of the driver, easily read through the top part of the steering-wheel. Central gear change is fitted and central hand-brake. Front seats are separately adjustable.



THE NEW STANDARD "EIGHT" FACIA-BOARD.

The facia-board, instruments and two-spoke steering-wheel of the new Standard "Eight," grouped immediately in front of the driver and cowed to prevent reflection at night in the windscreen are the speedometer, fuel gauge, ignition and oil-pressure warning lights. Other controls are conveniently situated within easy reach. Gear change is central, also the hand-brake.



THE NEW AUSTIN A30 "SEVEN."

This incorporates a very neat and attractive facia-board—instruments being grouped and shielded and, though they are placed centrally, the design of the two-spoke steering-wheel allows of quick, easy reading. The four-speed gear-box is operated by central gear change.

As the display by car-makers of models which have made history in the motor-racing world and, in addition, the "Car of To-morrow," an experimental Lincoln X100," made by Ford of America, with revolutionary features but which is not to be actually manufactured. One of its features is a device which



THE INSTRUMENTS ON THE NEW M.G. "MOGETTE."

These are excellently placed for the driver's convenience, with the speedometer in the centre and other instruments and controls mounted on either side. These include a heater, twin fog lamps, windscreen washing equipment and temperature indicator. An electric clock is fitted above the windscreen and central gear change is employed. The top half of the three-spoke steering-wheel is clear.

automatically closes the sliding plastic roof if it starts to rain. At this Show, "covenants" have gone. You can buy many cars from stock and sell them again if desired. Others still have a waiting-list, which is not due to lack of production but to export demand. In fact, this is greater than ever, and the

THE MOTOR SHOW: BRITAIN, STILL THE LARGEST EXPORTER OF MOTOR-CARS IN THE WORLD,

SHOWS HER LATEST MODELS AT THE 1953 INTERNATIONAL EXHIBITION AT EARL'S COURT.



THE NEW AUSTIN "SEVEN."
A two-door model introduced at the Motor Show—it is basically the same as the A 30 four-door Saloon with its 803 c.c. overhead-valve 4-cylinder engine and four-speed gear-box with central change. Price £335, plus £140 14s. 2d. P.T.



THE NEW MORRIS TRAVELLER'S CAR.
This version of the Morris "Minx" combines saloon-car comfort with carrying capacity, the rear portion having considerable space for goods or baggage, particularly so when the rear seats are folded forwards. Price £422 10s. 6d. P.T. with normal specification.



THE HILLMAN "MINX" SALOON.
The "Minx" retains the proved 1265 c.c. 4-cylinder engine but has modified rear panels, which serve to enlarge the already spacious boot. There are also the Convertible model, an Estate Car and the Californian Hard-Top. Price, "Minx" Saloon, £470, plus £196 19s. 2d. P.T.



THE FORD "PREFECT."
An entirely new model, with a 4-cylinder side-valve engine of 1172 c.c., three-speed gear-box, independent front suspension and semi-elliptic rear, as shown on page 650. The new "Anglia" is identical mechanically, but has a two-door body. Price, "Prefect" £395, plus £165 14s. 2d. P.T.; "Anglia" £360, plus £151 2s. 6d. P.T.



THE NEW SUNBEAM "ALPINE" SPORTS MODEL.
Based on the Sunbeam Talbot '50," it has a 4-cylinder, O.H.V. engine of 2267 c.c. It was originally designed for the North American market but now becomes available for Great Britain. The body is of striking appearance and beautifully equipped. Price, £595, plus £374 0s. 10d. P.T.



THE AUSTIN-HEALEY "100."
A very fast sports car powered by an Austin A 90 4-cylinder, O.H.V. engine of 920 c.c. and with Austin transmission, plus the Laycock-de-Normanville overdrive. It has recently captured a large number of world speed records for its class in the United States. Price, £750, plus £313 12s. 6d. P.T.



ROLLS-ROYCE "SILVER DAWN" FIVE-SEATER SALOON.
Hitherto only available abroad and devised primarily for the owner-driver. The fully-automatic Gear-box introduced by Rolls-Royce years ago for U.S.A. cars only is now available for all models of these cars, as an optional extra at £70, plus £29 3s. 4d. P.T. Price, £3280, plus £1355 5s. 10d. P.T.



BENTLEY FOUR-DOOR, FIVE-SEATER SALOON, WITH COACHWORK BY HOOPER.
A magnificent razor-edge model in maroon and beige, most luxuriously equipped. This car can be fitted with the Automatic Gear-box, if desired, as an optional extra. Price, £4305, plus £1794 17s. 6d. P.T.



THE STANDARD "EIGHT."
Announced originally some weeks ago, this was the first of the new economy cars, a four-door, four-seater Saloon powered by an 803 c.c. 4-cylinder engine of Standard Motors design, and with a central gear change operating a four-speed gear-box. Price £339, plus £142 7s. 6d. P.T.



THE FORD "POPULAR" 10-H.P. CAR.
It is claimed by its makers to be the lowest-priced car in the world at £275, plus £151 4s. 2d. P.T. Similar in appearance to the former "Anglia," it now has a 10-h.p., 4-cylinder engine, built not an austerity car. The front seats are of the bucket-type, the driver's being adjustable. A three-speed gear-box is fitted.



THE NEW M.G. 11-LITRE "MAGNETITE."
The M.G. has a four-seater Saloon body and incorporates a newly-designed 4-cylinder O.H.V. engine of 1469 c.c. and a four-speed synchro-mesh gear-box with remote control gear change. Price, £345, plus £209 17s. 6d. P.T.



AUSTIN A 70 "HEREFORD" SALOON.
A 4-cylinder overhead-valve model of 2199 c.c. with a very roomy body, well equipped. It can also be supplied with a sliding roof, at £8 extra, plus P.T. Price for fixed-head Saloon, £396, plus £249 7s. 2d. P.T.



THE AUSTIN A 40 "COMET" CONVERTIBLE.
This is the convertible version of the A 40 Saloon. Both have the 4-cylinder O.H.V. engine of 1200 c.c. The Coupé head can be used in the fully-closed, fully-open or Coupé-de-ville position. Price, £479, plus £200 14s. 2d. P.T.



ALVIS DROP-HEAD COUPÉ WITH TICKFORD BODY.
A distinguished car, but not mass-produced. It is powered by a 6-cylinder O.H.V. engine of 2993 c.c., four-speed gear-box. Body finish and upholstery are of the highest order. Price, £1325, plus £553 4s. 2d. P.T.



ARMSTRONG-SIDDELEY "SAPPHIRE" FOUR-DOOR, SIX-LIGHT SALOON.
Powered by a 3.4-litre, 6-cylinder "square" engine. Two types of gear-box are available—4-speed synchro-mesh with steering-column control or 4-speed Pre-selector gear-box. Price, £1215, plus £137 7s. 6d. P.T. with Synchro-mesh; £1245, plus £219 17s. 6d. with Pre-selector.



LAGONDA 8-LITRE "TICKFORD" SALOON.
One of the few cars having independent suspension on all wheels. The engine is the same as in its sister-model, the Aston Martin, which has gained so many victories in International sporting events in 1953. Price £3202 15s. 10d., including P.T.



RENAULT "750" SALOON.
This baby Saloon has a 4-cylinder, water-cooled engine in rear and spare wheel housed under the bonnet, a reversal of normal procedure. Fitted with three-speed gear-box, central change, independent coil springs on all wheels with telescopic shock-absorbers. Price £450, plus £180 5s. 10d. P.T.



THE NEW CITROËN 2 C.V. SALOON.
This newcomer from France is the British market is powered by a 2-cylinder 1612 cc. air-cooled O.H.V. engine of 375 c.c. The Saloon, a four-door, four-seater, has a fast road which can be opened as desired. A four-speed gear-box is fitted and all wheels independently sprung. Petrol consumption about 50 m.p.g. Price £398, plus £168 1s. 2d. P.T.



THE "ZEPHYR ZODIAC" SALOON.
Made by the Ford Motor Co. Ltd., it is virtually unchanged except in body equipment. Powered by a 6-cylinder O.H.V. "square" engine of 2262 c.c., the "Zephyr" has a three-speed gear-box operated from the steering column. The "Consul" is a 4-cylinder model of similar mechanical characteristics. Price, "Zephyr Zodiac," £460, plus £251 2s. 6d. P.T.



THE VAUXHALL "WYVERN" SALOON.
This model has a 4-cylinder O.H.V. "square" engine of 1507 c.c., three-speed gear-box and normal type of front and rear suspension, a four-door, five-seater body with single piece adjustable front seat, curved windscreen and spacious boot. A sister-model is the 6-cylinder "Velox." Price, "Wyvern," £495, plus £207 7s. 6d. P.T.



JAGUAR XK 120 DROP-HEAD COUPÉ.
The newest version of the famous car which has made sports-car history. The 6-cylinder O.H.V. engine is of 3442 c.c. Price, £1165, plus £484 9s. 2d. P.T. The other Jaguar models are the Mark VII Saloon—XK 120 Fixed Head Coupé—XK 120 Open Sports model, and the specially-tuned XK 120 C, Competition Sports model, winner at Le Mans in 1951 and 1953.



THE M.G. T.F. "MIDGET."
The latest model of a long line of speedy sports cars. The engine, still the famous 1250 c.c. power unit, has now twin carburettors and a higher compression ratio. The two-seater body has also been restyled to improve comfort and accessibility. Price, £85, plus £230 5s. 10d. P.T.



THE ROVER RANGE OF SALOONS.
These have three different engines: "60," 4-cylinder; "75," 6-cylinder; and "90," 6-cylinder, the bodies being practically identical. The upholstery and body finish are extremely good. Prices: "60," £620, plus £342 15s. 10d. P.T.; "75," £695, plus £374 0s. 10d. P.T.; "90," £915, plus £382 7s. 6d. P.T.



DAIMLER "CONQUEST" SALOON.
The power unit is a 6-cylinder O.H.V. engine of 2433 c.c., incorporating the Daimler fluid flywheel and pre-selective four-speed gear-box. A drop-head coupé version is in course of preparation and a new "Roadster," the latter being shown at Earl's Court. Price, "Conquest" Saloon, £1066, plus £445 5s. 10d. P.T.



THE ROVER LUGGAGE-BOOT.
The Rover Saloons include a generous boot-space. Provision for spare wheel is in a separate compartment below. The boot is automatically lighted at night. The filler cap-cover can be locked from inside the boot to prevent theft of petrol. This arrangement applies to all three Rover Saloons, as the bodies in each model are identical, only the engines being different.



A NOVEL USE FOR THE BRISTOL FRONT WINGS.
In the Bristol "404" Sports Coupé the near-side front wing houses the spare wheel and the off-side front wing holds the 51 amp. battery.



THE ASTON MARTIN LUGGAGE-SPACE.
The boot of the Aston Martin D.B. 2-4 is accessible both from inside and outside the car. The rear window forms the lid of the boot and is hinged at the top. The occasional rear-seat squab can be folded flat to increase luggage-space when only two persons are travelling.



THE NEW RILEY "PATHFINDER."
A five-seater Saloon with a 4-cylinder engine of 2443 c.c. and capable of high speeds. Four-speed gear-box with change-speed lever on driver's right, so increasing the seating capacity when a bench-type front seat is fitted. Price £975, plus £407 7s. 6d. P.T.



THE NEW BRISTOL "404" DROP-HEAD COUPÉ.
With steel body by E. D. Abbott of Farnham, and powered by the "Bristol" 2-litre, 6-cylinder O.H.V. engine, the body being most luxurious and well-equipped. Price £2500, plus £1042 15s. 10d. P.T.



ASTON MARTIN D.B. 2-4.
A sports 2-seater Saloon with provision for two occasional seats in rear. When not in use rear squab folds down and increases the boot-space. Powered by a 2650 c.c. 6-cylinder engine which has won many sporting events at home and abroad. Price £2621 19s. 2d., including P.T.



BENTLEY DROP-HEAD COUPÉ.
Coachwork by Park Ward. This can be supplied as a two- or four-light model. The head is power-operated. The automatic gear-box may be fitted to this model as an optional extra but not to the Bentley "Continental" Saloon. Price £4280, plus £1874 9s. 2d. P.T.



THE RENAULT BONNET.
The bonnet of the Renault "750" Saloon is not what it seems, as it houses the spare wheel and a small suitcase and not the engine, the latter being at the rear of the car. *(Continued.)* and fitting a steering-wheel with clear top half for quick visibility. Among the other new machines shown are the Morris "Minor" traveller's or estate car; a Renault 2-litre, the "Fregate," but not rear-engined; the tiny Citroën; the Hillman "Continental" Hard Top, introduced earlier in 1953; the M.G. 1½-litre "Magneite"; Sunbeam "Alpine" Sports; Alvis 3-litre Drop-head Coupé; Jaguar



A LARGE BOOT ON A SMALL CAR.
The boot of the new Ford "Anglia" and the new "Prefect" is unusually large and will take all normal luggage, plus golf-clubs.

XK 120 Drop-head Coupé; M.G. T.F. "Midget"; the Rolls-Royce "Silver Dawn" range, new for Great Britain; Lagonda 3-litre "Tickford" Saloon; two new Rovers, the "60," a 4-cylinder Saloon, and the "90," a 6-cylinder model; the Daimler "Conquest" Roadster; two Bristols, the "404" Sports Coupé and Drop-head Sports Coupé; the Riley "Pathfinder" 2½-litre Saloon; Aston Martin



FRAZER-NASH FIXED-HEAD COUPÉ.
A 2-litre, 6-cylinder sports car which has won many events in Europe, including the 24-hour race at Le Mans in 1953 in the 2-litre class. Price £2250, plus £938 12s. 6d. P.T.

DB 2-4; Jensen "541" 4-litre Saloon; Lanchester 2½-litre "Dauphin" two-door Saloon, with hooper coachwork; Jowett "Jupiter" 8-4 Sports. The body-builders show some fine examples of British craftsmanship on the stands of Freestone and Webb, Hooper and Co., Park Ward, H. J. Mulliner and Co., James Young Ltd., Harold Radford (Coachbuilders) Ltd., E. D. Abbott Ltd., mainly



ANOTHER NEW BRISTOL—THE SPORTS COUPÉ.
Type "404" on left, side by side with the Type "403" Saloon, showing contrasting styles of aerodynamic bodywork. Type "404" price £2500, plus £1042 15s. 10d. P.T. on Rolls-Royce, Bentley, Daimler and Bristol chassis. It is clear that the British motor-car industry is in a very healthy state, as is shown by the Earl's Court exhibits, the fact that it is the biggest exporter of motor vehicles in the world, and the many price reductions announced in a world where costs are generally increasing. France, Germany, Italy, Spain and U.S.A. are also represented.

AT THE MOTOR SHOW: DETAILS OF INNOVATIONS IN NEW MODELS DESIGNED FOR THE COMFORT AND CONVENIENCE OF MOTORISTS, AND SOME FAST SPORTS CARS AT EARL'S COURT.

N.B.—Do not cut along the left-hand edge of this page, but unfold the Panorama overleaf.

THE PUNJAB'S NEWLY-INAUGURATED CAPITAL: CHANDIGARH'S MODERN ASPECT.



SHOWING THE DECORATIVE BRICK SCREEN: THE FRONT VIEW OF ONE OF THE BUNGALOWS DESIGNED FOR MINISTERS AT CHANDIGARH, THE NEW CAPITAL OF THE PUNJAB.



DESIGNED FOR CIVIL SERVANTS OF THE SUPERINTENDENT CLASS: A ROW OF FLATS IN CHANDIGARH, WHICH LIES ON A LOVELY FERTILE PLAIN AT THE FOOT OF THE HIMALAYAS.



AT PRESENT BEING USED BY THE PUNJAB STATE ASSEMBLY FOR ITS LEGISLATIVE SESSIONS: THE ENGINEERING COLLEGE, A BUILDING EXHIBITING MANY MODERN FEATURES.



A MESSAGE FROM THE INDIAN PREMIER, MR. NEHRU: WORKMEN PUTTING UP THE LETTERS ON A SCAFFOLD; THE SLOGAN APPEARED THROUGHOUT THE CITY.

Chandigarh, the new capital of the Punjab, which will take the place of the old capital, Lahore, now lying in Pakistan territory, was inaugurated on October 7 by Dr. Prasad, President of the Republic of India. It was planned by M. Le Corbusier; and two British architects, Mr. Maxwell Fry and his wife, Miss Jane Drew, have been working on the site since construction began, with M. Jeanneret, a relative and associate of M. Le Corbusier. Chandigarh lies on a



THE SECRETARIAT BUILDING IN CHANDIGARH, THE NEWLY-INAUGURATED CAPITAL OF THE PUNJAB; THIS "MOST MODERN CITY" WAS PLANNED BY M. LE CORBUSIER.

lovely fertile plain at the foot of the Himalayas, and it is claimed that it will be "the most modern city." The buildings which have already been put up are only a small fraction of those projected, and those already completed illustrate interesting modern designs for community life and for protection against fierce summer heat. Dr. Prasad, at the inauguration, said the new city could be justly proud of having the best living quarters in India for peons and *dustaries*.

FROM FAR AND NEAR: NEWS EVENTS IN ENGLAND,
THE U.S.A., AUSTRALIA, FRANCE AND GERMANY.



CHRISTIE'S OPENING SALE IN THEIR REBUILT GREAT ROOMS IN KING STREET: SIR ALEC MARTIN CONDUCTING THE SALE FROM THE ROSTRUM.
Christies are once again conducting their business at No. 8, King Street in their rebuilt Great Rooms, which were illustrated in our issue of October 17. Our photograph shows the scene during the sale of part of the Cowper collection of pictures and drawings on October 16.



AFTER AN EXPLOSION IN WHICH TWENTY-SEVEN MEN WERE KILLED AND FORTY INJURED: THE 27,000-TON U.S. AIRCRAFT CARRIER *LEYTE*.
Twenty-seven men were killed and forty injured on October 16 in an explosion, followed by fire, in the 27,000-ton U.S. aircraft carrier *Leyte*. The ship is lying in dry dock in the south Boston naval shipyard annexe, where she has been undergoing overhaul.



IN CANBERRA: THE 220-FT. STEEL FRAME OF THE AUSTRALIAN NATIONAL MEMORIAL TO AMERICAN FORCES. During her visit to Canberra next February, H.M. the Queen has arranged to unveil the Australian National Memorial to American forces who served in the South-East Pacific. Our photograph shows the frame, which will be covered with aluminium sheeting and surmounted by a 30-ft. globe and eagle.



ARRIVING AT GRIMSBY WITH A CARGO OF FISH FOR MR. GEORGE DAWSON: THE ICELANDIC TRAWLER *INGOLFUR ARNARSON*.
Mr. George Dawson, the London business man, sold his first catch of Icelandic fish on October 15. He imported it in defiance of the ban on Icelandic fish supplies imposed by British trawler owners last November. The only Grimsby merchant to buy from Mr. Dawson's first consignment, Mr. Jack Wright, has complained that Grimsby auctioneers have ignored his bids for British cargoes.



LEAVING THE ICELANDIC TRAWLER *INGOLFUR ARNARSON*: MR. GEORGE DAWSON, FOLLOWED BY THE SKIPPER.



IN THE ITALIAN "DOUBLE CIGAR" CAR IN WHICH HE BROKE THE WORLD RECORD FOR 350 TO 500 C.C. CARS: THE ITALIAN RACING ACE, SIGNOR PIERO TARUFFI, AT THE WHEEL OF HIS *TARF* CAR IN PARIS.



TRAINING IN GERMANY UNDER THE WELL-KNOWN COACH HR. WOLDEMAR GERSCHLER: D. A. G. PIRIE, BRITAIN'S RECORD-BREAKING RUNNER (CENTRE), TALKING TO HR. GERSCHLER (LEFT) AND PROFESSOR HERBERT REINDELL AT FREIBURG'S UNIVERSITY STADIUM.

RECORDED BY CAMERA: A SURVEY OF EVENTS AT HOME AND ABROAD.



THE WINNERS OF THE SPEED SECTION OF THE LONDON-CHRISTCHURCH AIR RACE WELCOMED IN NEW ZEALAND: (FROM L. TO R.) MR. HUME D. CHRISTIE, PRESIDENT OF THE AIR RACE COUNCIL; LADY NORRIE; AIR MARSHAL SIR RONALD IVELAW-CHAPMAN, DEPUTY CHIEF OF THE AIR STAFF; MR. S. G. HOLLAND, THE PRIME MINISTER OF NEW ZEALAND; FLIGHT LIEUT. R. I. E. BURTON, PILOT OF THE WINNING AIRCRAFT; AND FLIGHT LIEUT. D. H. GANNON, THE NAVIGATOR.



EXTENDING A WELCOME WITH SONGS AND HAKAS TO THE DUTCH CREW AND PASSENGERS OF THE WINNING K.L.M. DOUGLAS LIFTMASTER: A MAORI GREETING AT THE AIRPORT. The winner in the Transport Section of the London-Christchurch air race was the K.L.M. Douglas Liftmaster, which carried seventy-six persons, including sixty-four fare-paying passengers. A party of Maoris welcomed the aircraft at Christchurch. The speed section of the race was won by an R.A.F. Canberra, piloted by Flight-Lieutenant Burton.

THE OPENING OF THE THREE-POWER TALKS IN LONDON: (L. TO R.) M. BIDAULT, MR. EDEN AND MR. DULLES AT THE FOREIGN OFFICE.

On October 18 the Foreign Office issued a communiqué on the talks between Mr. Eden, Mr. Dulles, the American Secretary of State, and M. Bidault, the French Foreign Minister. It stated that the Foreign Ministers had completed another of their periodic meetings to examine the current situation and common problems. The discussions were held on October 16, 17 and 18. The three Ministers approved the reply to the Soviet Union concerning discussions on Germany and Austria and renewed their invitation to the Soviet Union to attend an early meeting of the Foreign Ministers. Other subjects discussed included Trieste, the Israel-Jordan frontier incidents, and the situation in the Far East.



DEDICATED TO MEMBERS OF THE U.S.A.F. WHO SERVED IN ESSEX DURING WORLD WAR II.: NEW WINDOWS IN CHELMSFORD CATHEDRAL.

On October 18 Field Marshal Lord Montgomery and Major-General F. H. Griswold, Commander of the Third United States Air Force in this country, were present when improvements to the fabric of the south porch of Chelmsford Cathedral were unveiled and dedicated to members of the U.S.A.F. who served in Essex during World War II. The improvements include new stained-glass windows which were unveiled by the Field Marshal and Major-General Griswold.



AT THE CHELMSFORD CATHEDRAL CEREMONY: LORD MONTGOMERY AND MAJOR-GENERAL F. H. GRISWOLD (LEFT), COMMANDING THE THIRD U.S.A.F.



THE FRANKFURT AIR DISASTER: PART OF THE WRECKAGE OF THE SABENA CONVAIR IN WHICH FORTY-FOUR PEOPLE LOST THEIR LIVES.

All forty passengers and the crew of four were killed on October 14 when a Belgian Sabena airlines twin-engined Convair crashed near Frankfurt. The ten British victims included Sir George Franckenstein and his wife (see also page 660.)



THE WORLD OF SCIENCE.



THE first thing a producer must do in studying a new play is to decide in which convention it must be played. Is it to be naturalistic or stylised, burlesque or straight, and so on? Once he has made his decision, he must abide by it or incongruities creep in, such as Hamlet appearing in plus-fours and a Fair Isle, while the rest of the cast are in period costume. It is a constantly reiterated remark in the world of the theatre: Don't mix your conventions. The theatre is an art, which means, presumably, that it works more by rule-of-thumb than by precise rules. This one rule must, however, be followed. It is elementary not to mix your conventions. Science, on the other hand, deals in precise rules and definitions, but so far as the study of animal behaviour is concerned, we have yet to apply this elementary rule. For example, we are given to understand that all living things have a common ancestry, are of one stock, and that man must be classified as a member of the animal kingdom having strong ties with the

THE MIND OF A GULL.

By MAURICE BURTON, D.Sc.

that behaviour. The remaining parts deal with settling down in the colony, fighting, the staking-out of territories, pair formation and pairing, incubation and family life, a very full and complete account of the intimate details of the daily, yearly and family life of the herring-gull, by one who knows them more closely than anyone else in the world. It is a record of patient and prolonged observation by an enthusiast. But Dr. Tinbergen is not content merely to observe. He has constantly asked: Why? And he has gone to infinite pains to determine by carefully thought-out tests the reason behind every minute action of the gull, whether male, female or chick, why it makes this call or that, adopts this posture or that, raises its wings, lowers its head, tears at the grass, and so on. He sees a significance in every such detail, and has

could have been done here and a little more left to the imagination. Equally, it is contravening the conventions of authorship to jump from lyrical descriptions of the weather and the countryside to arid scientific description, unless it is done deliberately to emphasise a particular point. Both faults arise, quite certainly, from an over-enthusiasm, but they make the reading tedious at times.

An author writing on a restricted subject must necessarily use a small canvas, but Dr. Tinbergen has made up for this by painting on the sides and back as well. So, to give us full measure, he jumps from the innate reactions of gulls to those of insects, back to gulls, then to fishes, and to birds other than gulls, and much of this has already appeared in a previous book by the same author. Here, again, pruning would have given an improvement. Another type of incongruity is, for example, that, having early in the book satisfactorily shown that a gull's visual sense is comparable with, if not better than our own, Dr. Tinbergen



"AT THE BEGINNING OF THE BREEDING SEASON, THE FEMALE IS OFTEN FED BY THE MALE": A FEMALE HERRING GULL (LEFT) BEGGING FOR FOOD FROM THE MALE—THE SWELLING IN THE MALE'S NECK SHOULD BE NOTED.



A HERRING GULL FEEDING A CHICK: THE PARENTS REGURGITATE THE FOOD, BUT USUALLY DO NOT LET THE CHICKS PECK IT UP FROM THE GROUND, BUT TAKE A PIECE BETWEEN THE BILL-TIPS AND PRESENT IT TO THE CHICK.

remaining million or two other animal species. In matters of structure, of anatomy and physiology, we find no inconsistency. Yet, when it becomes a matter of studying behaviour, we are given to understand that there is a rigid barrier between man and the rest, and we are frequently told that you can not compare human and animal behaviour. It is a process of wanting to eat your cake and at the same time keep it intact. Or, in terms of theatre, it is mixing your conventions.

This illogical attitude, all too common to-day, is almost certainly a reaction from the extreme anthropomorphic method—anthropocentric is now the fashionable word—which has not yet fully died out. But a pendulum can swing too far in the opposite direction, and there is such a thing as a reasonable middle course. It is good to see, therefore, that Dr. Niko Tinbergen, in "The Herring Gull's World" (Collins, New Naturalist Monograph; 18s.), confesses that he finds much in common between the behaviour of insects, fishes and birds, and that of human beings. This from a man who, probably as much as anybody, has helped build up the severe terminologies and tenets of the modern school of animal behaviour, is most welcome. On the other hand, he does mix his other conventions. It is surely anomalous, for example, when analysing the minutiae of behaviour in the most severe and arid scientific terms to speak, at the same time, of the hen gull having a husband and making a proposal of marriage. There is a similar fault, too, in the use of the words social and communal. Admittedly, there are all gradations between the solitary, gregarious and social species, and the boundaries, as always in biology, are difficult to fix. Yet there is a special connotation in the word social, and it is difficult to believe that the roosting-ground of gulls holds a society, comparable with the societies of bees, ants and wasps, but Dr. Tinbergen jumps happily from social to communal (which is presumably another name for gregarious) in writing of it.

The book is divided into five parts. In the first we are introduced to a description of the posture, voice and colour, the sense-organs and the non-reproductive behaviour of the gulls. In other words, the reader is equipped with a knowledge of how the gull normally behaves and the mechanisms determining

analysed them and also the responses they call forth in other gulls.

The editors' preface refers to Dr. Tinbergen's book as most remarkable and unusual, but it would have been considerably improved if he had not mixed his conventions. Some I have already referred to, and there are others. If, for instance, one is writing for those interested in minutely detailed psychological analysis, there is no need not only to explain commonplace preliminaries *in extenso* and then to repeat them in case the reader has failed to grasp them. A good deal of pruning

finds it "amazing" that gulls should be able to recognise their neighbours.

In Chapter 22, under "Analysing the Chick's World," we have a fascinating account of a series of experiments designed to test the function of the red spot on the beak of an adult gull. Briefly, it is concluded from these that the gull chick has an innate tendency to peck, from the very first, at this red spot on the parent's beak, which is precisely where the parent holds the food with which to feed its chick. So the little one is guided by the releaser stimulus afforded by the red spot to seek its food in the most likely position in which it will be found. The experimental evidence brought forward to support this hypothesis is overwhelming and seemingly conclusive, but one would like to know whether comparable sets of experiments have been made with the chicks of gulls having no such distinctive marks on their beaks. Or whether in such species the method of feeding is sufficiently different that there is no need of such marks.

I am also a little doubtful of the interpretations placed on a number of the display actions, especially those of the symbolic type, in threat and courtship display. For some years I made a fair study of the theatre, including among other things, the art of mime. When reading works on animal behaviour, or making my own observations, I experience a vague feeling of familiarity with these symbolic actions, in birds especially. They recall for me the conventions used in theatrical mime, and a few of them are so close to these, in form and the circumstances they are intended to express, that it seems we are in the presence of something more than mere coincidence. If they are not coincidental, then the interpretations being placed on them by Dr. Tinbergen may need revision. A comprehensive and comparative survey of theatrical mime and symbolic animal behaviour might be immensely profitable. It might even expose a closer relationship than we have hitherto suspected between the basic behaviour of human beings and the higher animals.

Despite Dr. Tinbergen's vast knowledge, I beg leave to suggest that he may have his tongue in his cheek when he makes a close comparison between the red spot on the gull's beak and the use of lipstick by women!



TESTING THE REACTIONS OF A HERRING GULL CHICK TO A SERIES OF MODELS WITH BILLS OF DIFFERENT COLOURS: A CHICK PECKING AT A CARDBOARD HEAD MODEL.

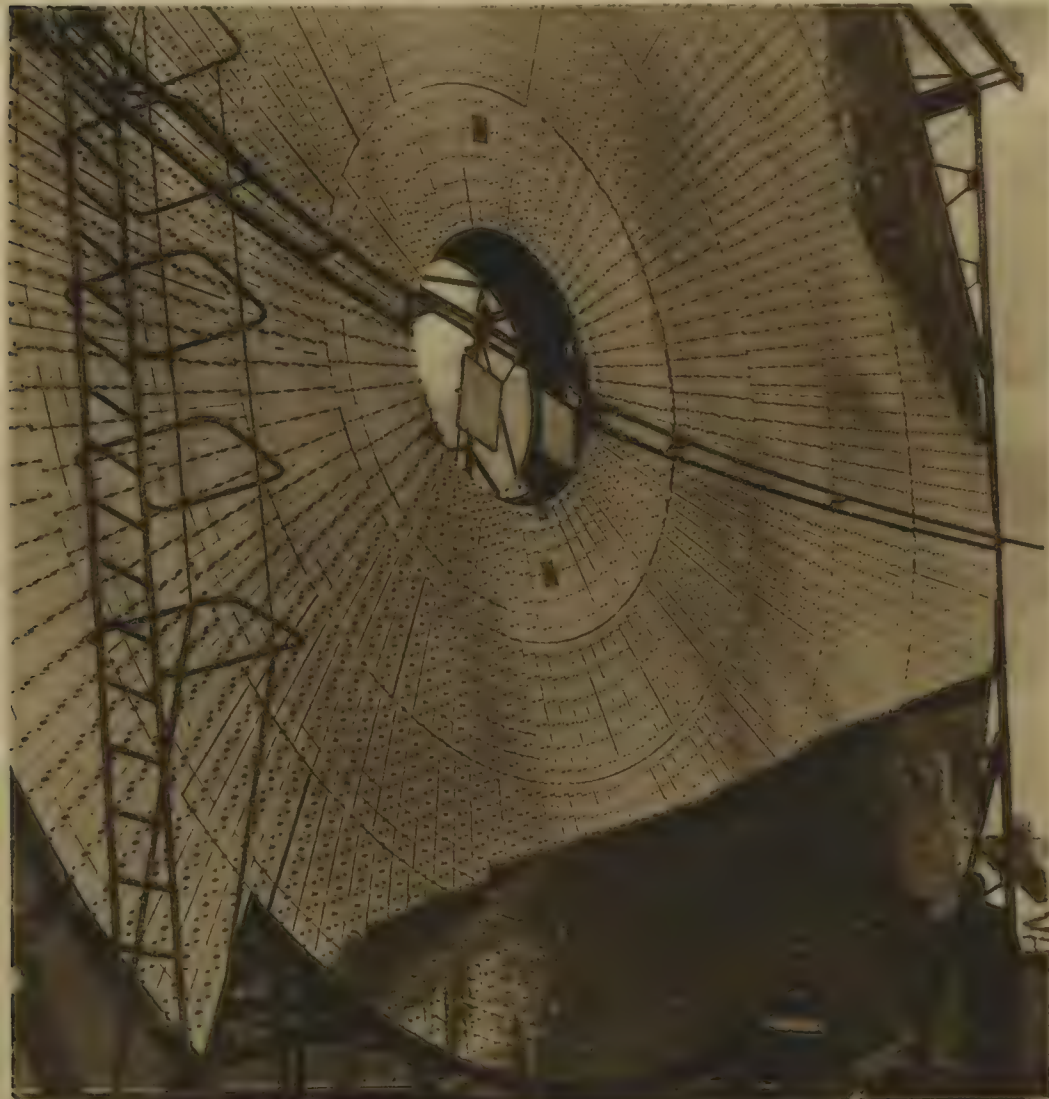
Reproductions from "The Herring Gull's World"; by courtesy of the Publisher, Collins.

USING THE SUN'S RAYS IN THE WORLD'S LARGEST SOLAR FURNACE.



THIS MIRROR, OF SOME 500 FLAT PANES, ROTATES WITH THE SUN AND COLLECTS THE SUN'S RAYS FOR TRANSMISSION TO THE PARABOLIC MIRROR, WHICH CAN BE SEEN REFLECTED.

THE WORLD'S LARGEST SOLAR FURNACE, IN THE PYRENEES: (LEFT) THE PARABOLIC MIRROR WHICH CONCENTRATES THE SUN'S RAYS; (RIGHT) THE FLAT MIRROR.



THE PARABOLIC MIRROR, COMPOSED OF ABOUT 3500 SMALL MIRRORS, WHICH CONCENTRATES THE SUN'S RAYS INTO THE 40-FT. FURNACE. THE MAN, STANDING BOTTOM RIGHT, GIVES THE SCALE.



THE SUN'S RAYS AT WORK IN ONE OF THE SMALLER SOLAR FURNACES AT MONT LOUIS: HERE SEEN FUSING A QUANTITY OF A CHEMICAL.

Every schoolboy has charred paper (or the back of his hand) by concentrating the sun's rays with a pocket lens; and every student biologist studies photosynthesis or the miracle which chlorophyll and sun combine to do in producing all the world's basic food. The solar furnace is a sort of compromise between these two activities—an attempt by man to use the sun's heat and light as a controllable useful source of industrial energy. There have been many attempts, notably a portable "solar cooker" recently produced in quantity in India; but the plant which we illustrate above and which is situated at Mont L  uis, in the

French Pyrenees, is stated to be the world's largest solar energy laboratory. It contains two small solar furnaces employing searchlight mirrors and the enormous plant which three of our photographs illustrate. In this last, a flat screen of mirror, oriented to the sun, collects the sun's rays and transmits them to a circular parabolic mirror, which concentrates the light and heat and passes them to a 40-ft. furnace in which temperatures as high as 6000 degrees Fahr. have been reached. The solar furnace is stated to have cost 50,000 dollars to build, and it is under the direction of Dr. Felix Trombe.

IN AN ENGLISH GARDEN.

FRUSTRATED BLACK DEVILS.

By CLARENCE ELLIOTT, V.M.H.

ABOUT a year ago—I think it was—I wrote about blackbirds and gooseberries. And I wrote with bitterness in my heart. With a

couple of dozen fine, hearty gooseberry bushes in my garden I had not enjoyed a single ripe berry. I had raised my bushes from cuttings, tended them with care, and pruned them, I assure you, with consummate

"I didn't mean anything" panic, and a great show of trying to get out. But it is easy to guess what they were up to between whiles. When the gooseberry season was over, my bitter feelings about blackbirds gradually cooled down, though during the seven or eight months that followed I tried to think up some method by which I could have ripe gooseberries, and still enjoy blackbird song in spring. But it was not until the Whitsun season of stewed green gooseberries and cream came round again that I hit upon a simple and really rather obvious plan. A neighbour asked whether I could supply her with green gooseberries in considerable quantity. I agreed, on condition that she came and helped gather them. Full, I feel sure, of doubt and dread, she came, and having arrived, she doubtless thought me completely scatty. "It will be more comfortable and convenient if we gather them on the lawn," I suggested. Let me explain.

I had decided to try netting the bushes, separately and individually, and had bought a couple of squares of netting, made specially for this purpose. But these were not nearly big enough. My bushes had grown both tall and wide. With a pair of strong secateurs I reduced their size by half, by lopping off whole outer branches. I carried these, thickly laden with berries, to the lawn, where they lay in a vast pile, ready for stripping. Gathering green gooseberries when seated in deck chairs is a social function, a form of family party which I can strongly recommend. No stooping, no insinuating of hands into jungles of thorns, and a minimum of blood-letting. One just leans back, holding a gooseberry branch aloft at a convenient angle, and picks off the berries, delicately, accurately, painlessly.

The crop left upon the greatly reduced bushes proved more than enough for household use. With the proceeds from the sale of the green crop I bought many

yards of netting, which I cut into lengths, forming squares, each large enough to drape over a bush, with its edges lying on the ground all round. A stone laid on here and there kept the edges in place. In this way the blackbirds were completely foxed. Just here and there they managed to secure an odd berry that happened to be too near the net, but the taking of these few rather pleased me. I felt that they served to whet thieving, gluttonous appetites, and so enhance the general frustration. Anyway, for the first time since I raised my bushes I enjoyed a fully ripe crop.

In another part of the garden I secured another, smaller crop of ripe gooseberries, from a number of bushes which I had trained up as cordons on a north

wall. This is an excellent way of growing them, and gathering the berries involves a minimum of stooping. Last year blackbirds stole every berry from the cordons long before they were ripe. This year I draped netting in front of them. That foxed the birds, but not the family. Apparently three-quarter-ripe, and even half-ripe gooseberries have as fatal a fascination for humans as for blackbirds. I had no objection to a little crop-thinning, but eating the crop long before it had acquired sweetness and flavour seemed to me a great pity, so I put up a neat notice for all to see.

"BLACKBIRDS CAN NOT, LADIES AND GENTLEMEN WILL NOT, OTHERS MUST NOT PINCH THE GOOSEBERRIES."

Thus the crop ripened before being eaten.

A couple of years ago I was given a plant—which was vaguely familiar to me, by sight, though I was unable to remember its name. All I could be certain of was that it belonged to the pineapple family, Bromeliaceæ. It was in a 5-in. pot, and had five or six leaf rosettes packed close and stemlessly together. Roughly they looked like the leaf-crown of a pineapple, though the leaves were long, narrow and tooth-edged. The largest rosette was about 18 ins. across. The plant sat about in my unheated greenhouse, looking more interesting than decorative. Yet I felt that if I kept it long enough something was bound to happen. It looked that sort of plant. Sure enough it happened about the end of September. Suddenly the largest rosette started to turn red. It glowed like a particularly juicy sunset. Then in the very centre of the rosette there bulged up a dome of buff-coloured, overlapping scales. Next came flowers, a complete circle of little, short, pale-blue tubes all round the circumference of the dome of scales. These little tube-flowers were of almost horn-like texture, and translucent. Before long another circle of flowers appeared, and then others, until the whole dome had become a honeycomb of blossoms. But as the last central flowers opened, the earliest outer ones faded



MR. ELLIOTT'S BROMELIAD, *Fascicularia bicolor*, DURING ITS PERIOD OF DISPLAY OVER FOUR OR FIVE WEEKS. "SUDDENLY THE LARGEST ROSETTE STARTED TO TURN RED. IT GLOWED LIKE A PARTICULARLY JUICY SUNSET. THEN IN THE CENTRE OF THE ROSETTE THERE BULGED UP A DOME OF BUFF-COLOURED, OVERLAPPING SCALES . . ."

skill. As a result they set bumper crops of berries, so that at Whitsuntide, and for a while after, we enjoyed stewed green gooseberries and cream. Later came the tiresome intermediate stage, when, having grown larger, they became so acid that even the most copious floods of cream and avalanches of sugar failed to make them palatable. Later, when larger still, yet far from fit for human consumption, the blackbirds started in on them and cleared the lot. They came from a near-by belt of trees and evergreens, swarms of them, and always with that infuriating chuckle-note which is peculiar to blackbirds on the guzzle. Not one solitary ripe gooseberry did I get. Maddening!

Nothing seemed to deter the black devils. Those streamers of thin metal, that glitter and crackle in every breath of wind, merely acted as advertisements that here was loot for easy thieving. Normal civilised methods of gunfire, as used against unruly mobs—first over their heads and then a few shots in hot blood—failed to larn 'em—except the few unlucky ones. Black-cotton entanglements, which scare most birds out of their wits, were ignored, or successfully dodged. I toyed with the idea of bird-lime, cunningly disposed on twig and branch, but finally turned it down. I do not mind a certain amount of blood-letting when gathering ripe gooseberries, but the addition of sticky goo to the normal blood seemed altogether too revolting. The idea of what is known as a fruit cage, a structure of posts, and walls and ceiling of wire or string netting, in which one can move around in upright dignity—that, too, was turned down. Too costly. And besides, almost all the fruit cages that I have ever seen in other folks' gardens seemed to house during the fruit season—though at no other time—a permanent population of blackbirds, who had been clever enough to get in, but were too stupid to get out again. Always they seemed terrified when anyone was about. A sort of fluttering



"... NEXT CAME FLOWERS, A COMPLETE CIRCLE OF LITTLE, SHORT, PALE-BLUE TUBES ALL ROUND THE CIRCUMFERENCE OF THE DOME OF SCALES. THESE LITTLE TUBE-FLOWERS WERE OF ALMOST HORN-LIKE TEXTURE, AND TRANSLUCENT."

Photographs by J. R. Jameson.

FOR THE CHRISTMAS LIST.

The annual problems of Christmas shopping will soon have to be solved and gifts for relatives and friends overseas chosen, packed and posted. A solution may be found in two ways: either by ordering a copy of "THE ILLUSTRATED LONDON NEWS" CHRISTMAS NUMBER, which will be on sale in its familiar red and gold cover from November 19 (price 3s. 6d.; 3s. 10d. including postage), or by taking out a subscription for the year or half-year in the friend's or relative's name. The first will prove an acceptable gift in the Christmas season, while the second will serve to remind the recipient of the donor's affection over a longer period and provide weeks of pleasure. Orders for the Christmas Number and for subscriptions can now be taken, and should be addressed to The Subscription Department, "The Illustrated London News," Ingram House, 195-198, Strand, London, W.C.2, and should include the name and address of the person to whom the copies are to be sent and the price of the subscription.

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to pale straw, and eventually to pale brown, and now all are brown, and the sunset glow of the great leaf rosette is gradually fading out. The show is over. It was strangely beautiful during the four or five weeks that it lasted, and a source of tremendous interest. The name of the plant is *Fascicularia bicolor*. It is perhaps better known as *Rhodostachys bicolor*, and has another alias—*Bromelia bicolor*. A native of Chile, it is hardy in really mild parts of this country. In more normally chilly districts it is safer in an unheated greenhouse. Mine has been as good as gold. No trouble at all. But next year I shall let it live in its pot, standing about in the open air, and shall only bring it under glass or on to a window-sill in the house for the winter.

IGHTHAM MOTE—BOUGHT IN ACCORDANCE WITH A THIRTY-YEAR-OLD RESOLVE.

IGHTHAM MOTE, a fourteenth-century moated grange near Sevenoaks, unoccupied since the death of the last owner, Sir Thomas Colyer-Fergusson, in 1951, has been purchased by an American, who intends to repair it, making sure that the fine external appearance remains unchanged. The romantic feature of this purchase, by which an historic mansion will be preserved in its full beauty, is that the new owner stayed at Ightham Mote thirty years ago, and then resolved

[Continued below.]



THE SOUTH FRONT, SHOWING THE BRIDGE OVER THE MOAT: IGHTHAM MOTE AS IT APPEARS WHEN APPROACHED FROM THE ROAD. IT IS BUILT ROUND A COBBLED YARD.

PURCHASED BY AN AMERICAN WHO RESOLVED TO OWN IT WHEN HE STAYED THERE THIRTY YEARS AGO: IGHTHAM MOTE, SEVENOAKS.



SHOWING THE ENTRANCE GATEHOUSE: IGHTHAM MOTE, AN OUTSTANDING EXAMPLE OF A FOURTEENTH-CENTURY MOATED GRANGE IN KENT.

Continued.] that one day he would own it. He intends to spend a few weeks there annually until his retirement, and after that to remain in residence for longer periods. Ightham Mote consists of fourteenth- and fifteenth-century stone buildings; and half-timbered sixteenth-century work added by Sir Robert Clements surrounding a little cobbled courtyard, the whole enclosed by a wide moat. The hall dates from



ILLUSTRATING THE BEAUTY OF THE ANCIENT STONEMWORK AND THE LATER HALF-TIMBERED WORK REFLECTED IN THE WATER OF THE MOAT: IGHTHAM MOTE.



WITH THE WINDOWS OF THE BANQUETING-HALL ON THE LEFT: A VIEW OF IGHTHAM MOTE FROM THE INTERIOR OF THE COBBLED COURTYARD IN THE CENTRE OF THE BUILDINGS.

1340. A Tudor window contains heraldic glass of the time of Henry VIII. In 1520 Sir Robert Clements built a larger chapel with a painted barrel-vaulted roof, fine carved stalls, and an east end composed of linenfold panelling. The drawing-room was decorated by Sir William Selby in 1611 and given a Jacobean chimney-piece of coloured marble. It is hung with a hand-painted Chinese wallpaper

PERSONALITIES AND EVENTS OF THE WEEK: PEOPLE AND OCCASIONS IN THE PUBLIC EYE.



SIR GEORGE FRANCKENSTEIN.

Killed, with Lady Franckenstein, in an air accident at Frankfurt on October 14. He was seventy-five. As Baron Franckenstein, he was Austrian Minister in London from 1920 until the seizure of Austria by Hitler in 1938. He then became a British subject and was created a Knight Bachelor. In 1939 he wrote his autobiography, which was entitled "Facts and Features of My Life."



SIR WINSTON CHURCHILL WINS THE NOBEL PRIZE FOR LITERATURE: THE PRIME MINISTER WITH HR. GUNNAR HÄGGLÖF, THE SWEDISH AMBASSADOR.

On October 15 Sir Winston Churchill was officially informed by Mr. Gunnar Hägglöf, the Swedish Ambassador in London, that the Swedish Academy had awarded him the Nobel Prize for Literature. The prize, which is worth £12,000, is the highest literary award in the world. Sir Winston is the sixth British recipient of the prize since the award was first made in 1901. The Prime Minister has expressed his hope of visiting Stockholm for the prize-giving on December 10 if events and his duties permit.



MR. ARTHUR WIMPERIS.

Died on October 14, aged seventy-eight. A lyric-writer and playwright, some of his earliest successes included the lyrics and burlesques for the "Follies" and the lyrics for "The Dairymaids" and "The Arcadians." Early in the 1930's he turned to films and his many scripts included "Mrs. Miniver," "Catherine the Great," and "The Private Life of Henry VIII."



WELCOME HOME: COLONEL CARNE, OF THE GLOUCESTERS, AT SOUTHAMPTON WITH HIS WIFE AFTER HIS RETURN ON OCTOBER 14.

Lieut.-Colonel James Carne, who led the 1st Battalion, The Gloucestershire Regiment, in their four-day stand on the Imjin River in April 1951, was one of 147 repatriated prisoners from Korea who returned to this country in the troopship *Empire Orwell* on October 14.



MRS. DOREEN GORSKY.

Appointed to the newly-created post of Editor of Women's Television Programmes. Mrs. Gorsky, who is forty-one, will work as Miss Doreen Stephens, her maiden name. She has been a frequent sound broadcaster. For three years she was national president of the Women's Liberal Association and has contested four Parliamentary elections as a Liberal.



THE DUKE OF BEDFORD.

Has succeeded his father, the twelfth Duke, who died recently as the result of a shooting accident. The new Duke, formerly the Marquis of Tavistock, is thirty-six; he returned to London from Johannesburg on October 13. He has been farming in South Africa for the past six years. Twice married (his first wife died in 1945), he has three sons.



AT BONN: SIR FREDERICK HOYER MILLAR (RIGHT), THE NEW UNITED KINGDOM HIGH COMMISSIONER, WITH DR. THEODOR HEUSS.

The President of the Federal German Republic, Dr. Theodor Heuss, recently received Sir Frederick Hoyer Millar, who has succeeded Sir Ivone Kirkpatrick as the United Kingdom High Commissioner. Sir Frederick arrived in Germany by air on September 29, accompanied by his wife and daughter.



"GOOD LUCK": LIEUT.-COLONEL H. LLEWELLYN AND MISS PAT SMYTHE SEEN AT LONDON AIRPORT WITH FOXHUNTER BEFORE LEAVING FOR THE UNITED STATES.

Five of the six horses of the British show-jumping team, with Lieut.-Colonel Llewellyn, captain of the team, and Miss Pat Smythe, left London Airport for New York in a freighter aircraft on October 18.



COLONEL HERMANN FLUCKIGER.

The former Swiss Minister in Moscow whose name has been put forward to the United Nations Security Council by Russia as a candidate for the post of Governor of Trieste. On October 15 Mr. Lodge, the chief U.S. delegate, described Russia's action in bringing the Trieste question to the United Nations as a "mere debating trick designed to make trouble."



PRESIDENT OF THE CAMBRIDGE UNIVERSITY BOAT CLUB: J. A. N. WALLIS (LEFT) WITH D. A. T. LEADLEY, THE FORMER PRESIDENT.

An extraordinary general meeting of the Cambridge University Boat Club was held on October 13, when J. A. N. Wallis, of Brynston and Lady Margaret, was elected president in place of D. A. T. Leadley, who resigned as he is leaving the University because he has failed an examination.



GOATS CAN CLIMB—EVEN TREES: MOROCCAN GOATS BALANCING ON THE BRANCH OF AN ARGANIER TREE—AN ASPECT OF THEIR BEHAVIOUR WHICH IS PROBABLY LITTLE KNOWN.

In our issue of January 24 Dr. Maurice Burton described in an article a probably little-known aspect of the behaviour of goats—a propensity for tree-climbing. This was brought to his notice by seeing a photograph published in an illustrated tourist's guide to Morocco which showed a number of the animals in an arganier tree, the characteristic tree of the area at the southern end of the Atlas Mountains, between Agadir and Mogador, which has the appearance of a spiny olive

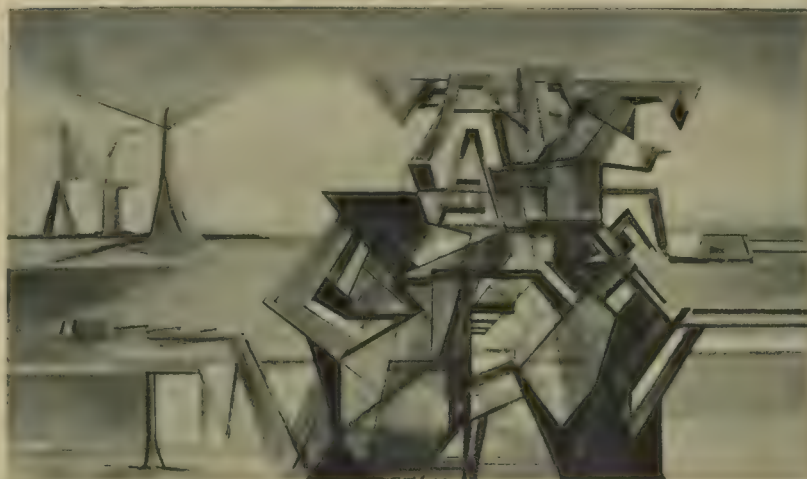
and bears fruit. The habit has been observed in other parts of the world and a correspondent described how he had seen goats climbing a "sausage-tree" (*Kigelia pinnata*) in Bangalore. The photograph on this page, also taken in Morocco, illustrates the extraordinary sense of balance these sure-footed animals must have to enable them to stand on such slender branches at some distance from the ground—one is leaning forward on his precarious perch to browse among the leaves!

Photograph by J. Bélin; reproduced by Courtesy of the Director of the Office Marocain du Tourisme.

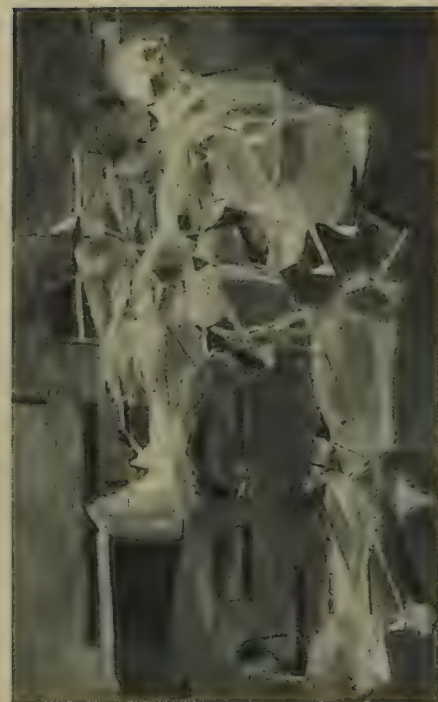
FOR THE NATION: A PICASSO BRONZE, AND PAINTINGS, SYMBOLIC AND ABSTRACT.



"THE CHAIR"; BY ANDRÉ MINAUX (B. 1923), WINNER OF THE *PRIX DE LA CRITIQUE*, 1949.



"SOUVENIR OF SUEZ"; BY MERLYN EVANS (B. 1910). A WORK PAINTED IN 1952.



"YOUNG MAN DOING UP HIS SHOE"; BY MARTIN FROY (B. 1926), AN ANGULAR MODERN COMPOSITION.



"VOYAGES OF THE MOON"; BY PAUL NASH (1889-1946). A PAINTING MADE IN 1934.



"LE GRAND COQ"; A BRONZE BY PABLO PICASSO (B. 1881), THE FIRST PICASSO SCULPTURE TO ENTER ANY PUBLIC COLLECTION IN THIS COUNTRY. A WORK OF 1932, WHICH HAS JUST BEEN ACQUIRED. (26 ins. high.)



"FEMMES, OISEAU, AU CLAIR DE LUNE"; BY J. MIRO (B. 1893), A SPANISH PAINTER WORKING IN PARIS.



"HOP ALLEY"; BY WILLIAM TOWNSEND (B. 1909). A REPRESENTATION OF A HOP GARDEN IN WINTER.



"BOUQUET OF FLYING LOVERS"; BY MARC CHAGALL (B. 1890). A MEMBER OF THE SCHOOL OF PARIS.



"FIGURE STUDY"; BY FRANCIS BACON (B. 1910). TYPICAL OF THIS ARTIST'S TERRIFYING COMPOSITIONS.

The additions to the modern section of the National Collection at the Tate Gallery made within the last three months include a bronze sculpture "Le Grand Coq," by Pablo Picasso, the veteran artist whose work still rouses immense controversy. This is the first sculpture by Picasso to enter any public collection in this country, and is also a work of a phase not hitherto represented at the Tate. Paintings by British and foreign artists recently acquired include one by André Minaux, who has an international reputation and has had work shown at the *Biennale*, Venice. Marc Chagall,

of Jewish-Russian extraction, came to Paris in 1910. He was accorded a special exhibition at the Tate in 1948, which caused discussion and criticism. Miro, of Spanish origin, was one of the first Surrealists. Francis Bacon is a British artist who tends to choose subjects of a terrifying nature. The late Paul Nash was long a leading figure in British painting. Purchases made recently and not illustrated include a Claude Monet, a Victor Passmore and Graham Sutherland's "Head III" (1953) and "Entrance to a Lane" (1939). [Reproduced by courtesy of the Trustees of the Tate Gallery, London.]

CONTEMPORARY AND 19TH-CENTURY PAINTINGS, ACQUIRED FOR THE NATION.



"THE OLD HOUSE"; BY LAURENCE STEPHEN LOWRY, R.B.A. (B. 1887), WHICH, IN COMMON WITH THE OTHER WORKS REPRODUCED ON THIS PAGE, HAS BEEN ACQUIRED BY THE TATE GALLERY.



"THE DELUGE"; BY FRANCIS DANBY (1793-1861), A TYPICAL ROMANTIC WORK WHICH RECALLS THE GREAT BIBLICAL PAINTINGS OF JOHN MARTIN, SOME OF WHICH WERE REPRODUCED IN OUR LAST WEEK'S ISSUE. DANBY BECAME AN A.R.A. IN 1825.



"THE ARTIST'S WIFE"; BY AMBROSE MCEVOY (1878-1927), WHO WORKED AT DIEPPE WITH SICKERT. (Presented by Mrs. Archibald Douglas.)



"HENRI DE TOULOUSE-LAUTREC"; A PORTRAIT DRAWING BY A. S. HARTRICK. (1864-1950).



"L'ITALIENNE"; BY GEORGES ROUAULT (B. 1871), WHO WAS A FELLOW-PUPIL OF MATISSE UNDER GUSTAVE MOREAU AT THE ÉCOLE DES BEAUX-ARTS.

ON this and the facing page we reproduce works recently acquired by the Tate Gallery, Millbank, that section of the National Collection devoted to British painting and to modern foreign art. The portrait of "The Artist's Wife," by Ambrose McEvoy, is a typical example of the style of this painter who, about 1915, was one of the best-known of British portrait artists. Francis Danby, born at the end of the eighteenth century, is, in feeling, one of the Victorian Romantics whose work recalls that of John Martin (1789-1854), some of whose vast Biblical paintings were reproduced in our last week's issue. Raoul Dufy, whose "Harbour Scene" we reproduce, studied in Paris with Bonnat and later under Gustave Moreau, but his masters left little trace of their influence. The drawing of Henri de Toulouse-Lautrec, an exceptionally gifted draughtsman, by the British artist



"HARBOUR SCENE"; BY RAOUL DUFY (B. 1880). ONE OF THE ORIGINAL FAUVES, HIS AIM TO-DAY IS PURELY DECORATIVE, AND HIS LANDSCAPES OF NORMANDY AND PROVENCE AND HIS CITY SCENES ARE NOTABLE FOR THEIR GAY COLOUR SYMPHONIES.

A. S. Hartrick, is a convincing portrait. Georges Rouault, who was originally a painter on glass, shows in his work the influence of mediæval stained glass. He was for a time associated with the Fauves group. L. S. Lowry is a member of the London Group. An exhibition of his work is in progress at the Lefèvre Gallery, in Bruton Street.

THE WORLD OF THE THEATRE.

IN STRANGE PLACES.

By J. C. TREWIN.

AT the end of one of O. Henry's stories, "The Buyer from Cactus City," a girl who, alarmingly, has found herself engaged, rushes up to her room and shakes her friend, a school-teacher, from sleep. "Where is a town," she asks, "called Cac-Cac-Carac-Caracas City, I think they called it?" Her friend murmurs that it is in Venezuela:

"What's it like?"

"Why, it's principally earthquakes and Negroes and monkeys and malarial fever and volcanoes."

"I don't care," said Miss Asher blithely, "I'm going there to-morrow."

Miss Asher had the name wrong; but no matter, I think that if, in similar circumstances, I had been asked what Bangkok was like, I should have replied, vaguely: "Why, it's principally cats, pagodas and white elephants." Certainly Bangkok, in the remote Siam of the 1860s (we call it Thailand now), is not a place normally visited in the theatre. There are pagodas mistily in the background of "The King and I" at Drury Lane; a cat looked in for thirty seconds at the premiere; and we hear of a white elephant (nothing could be less reasonable as a symbol for this piece). But my eyes are opened. When I next think of Bangkok, I shall regard it as the temporary home of Anna Leonowens and as the scene of an unexpected ballet called "The Small House of Uncle Thomas."

This Rodgers-and-Hammerstein musical play, New York's pride, is built upon Margaret Landon's "Anna and the King of Siam," which, one gathers, is historical. Perhaps it is wise to treat events on the Drury Lane stage as slightly less than historical. At least they make a strange and beguiling night in the theatre. It is a night to be remembered not so much for its melodies, though they have charm—a charm curiously placid—as for its people, who are likeable, and who do stay with us instead of shining for a moment like a schoolboy's "transfer," and being washed from memory.

The King of Siam, so it appears, yearned for the ways of the West. He engaged for his children—sixty or more of them—the services of a young Welsh widow, Anna Leonowens, who sailed from Singapore with her small son. She found that the King, in spite of his intellectual stirrings and his dread of being called a barbarian, was a despot in the old manner. But she grew to understand him, though nothing, of course, flowered to "romance," and there was no question of being "in love with a wonderful guy," as they used to sing in the far-off days of "South Pacific." Anna loved the women and the Royal children, her pupils. She became part of Siam; and, a melodramatic sub-plot aside, it is simply this story of Anna from the West, set against the King from the East, that composes the night. "The King and I": it is the title: it is the play.

Now and then, some of us may be conscious—certainly I was—that Rodgers and Hammerstein have remembered Gilbert and Sullivan with respect, indeed a shade wistfully. "The King and I" is first-rate in its way, an advance on "South Pacific" and "Carousel": it is a small story tactfully expanded in a production that gleams on the vast stage of Drury Lane. But I did wish sometimes that the score had been signed by Sullivan and the book by Gilbert. It is a theme that could have been twisted pleasurably to their hands. A few people now may think for a moment of "Utopia Limited"

and the South Sea island that was to be run according to English ways. One might murmur of "The King and I," in a snatch of dialogue for Phantis and the King from "Utopia": "Bizarre, is it not?"—"Most quaint. But then it's a quaint world."—"Teems with quiet fun."

Still, let us agree that, in its fashion, the piece is

early 1860s. The wicked Simon of Legree (he is, I believe, King of Kentucky) hunts Eliza with his bloodhound-pack until, by the aid of Buddha, who freezes the river, and who then melts it before the pursuers arrive, Eliza is able to get clean away. Little Eva appears as well; this, in the innumerable treatments of her death scene, must be the first in which she is summoned to an Oriental Paradise.

The whole piece, from its atmospheric opening on the nighted river, to the King's death and the young Prince's succession—a passage by no means Gilbertian—is acted and produced with a quiet certainty. I repeat the word "quiet" because we have not been used to such gentleness as this at Drury Lane. We may leave, humming such airs as "I Whistle a Happy Tune," "We Kiss in a Shadow," and "Shall We Dance?" and remembering the rightly-keyed performances (acting performances, though the singing will serve) of Valerie Hobson and Herbert Lom. It is all very happy in Siam; the length of the evening does not trouble us. The producer, John van Druten, says in his new book, "Playwright at Work" (Hamish Hamilton): "There is never much time in the theatre, and what there is seems to be getting less every year. The curtain rises later, and the audiences can not be kept in their seats after eleven o'clock. This is the answer of most managements to whom one must submit oneself. Now and then, as in 'The King and I,' the time is stretched, sometimes by almost

forty-five minutes. . . . He was speaking of New York. The London production, too, is long, but never dull. What! never? Well—hardly ever.

Three nights later I was sitting, hopeful but baffled, at "Wish You Were Here" (London Casino), another American musical play, one that is practically the antithesis of "The King and I." It is as soothing as an hour with a platoon of road-drills. Its scene is a camp under the Catskills; things must have changed since Rip van Winkle slumbered there so profoundly. According to the programme, the scene is "Camp Karefree, a holiday camp where friendships are formed to last a whole lifetime through . . . located in the heart of Vacationland." Its characters are young men and women, seemingly madly gay and quite moronic, though their impersonators—Elizabeth Lerner, Bruce Trent, Shani Wallis, Dickie Henderson and Christopher Hewett are the leaders—work as loyally as possible to commend the matter to us. Some of the tunes have a ring: "Wish You Were Here" is itself

one, and I felt that "Social Director" could be a swift patter-piece if Mr. Henderson would let us hear all the words.

On the whole, I fancy this strident business will be enjoyed for the queer reason that it includes a swimming-pool with real water. Cheering though it is to watch the cast at play in the water—heated,

I presume, to a comfortable temperature—I could not help thinking all the while of a theatrical manager who observed to his latest recruit: "We'll have a new show-piece out directly. Let me see . . . new and splendid scenery—you might manage to introduce a real pump and two washing-tubs." That was Crummles. But would the Casino have satisfied Mr. Curdle (from the same Dickensian episode): "I find a unity of feeling, a breadth, a light and shade, a warmth of colouring, a tone, a harmony, a glow . . . ? Perhaps not. I can not agree, in honesty, that this play teems with quiet fun."



"AN UNPRETENTIOUS BLEND OF ICE REVUE AND STRAIGHT VARIETY": "CHAMPAGNE ON ICE" (HIPPODROME), SHOWING THE SKATING BALLET CALLED "WINDOW WITH THE WAY-DOWN SHADE," WITH THE BRITISH SKATER-BALLERINA BELITA (CENTRE) PARTNERED BY JOHN MOSS. OUR CRITIC, MR. TREWIN, DISCUSSED "CHAMPAGNE ON ICE" IN OUR ISSUE OF OCTOBER 3.



"ON THE WHOLE, I FANCY THIS STRIDENT BUSINESS WILL BE ENJOYED FOR THE QUEER REASON THAT IT INCLUDES A SWIMMING-POOL WITH REAL WATER": "WISH YOU WERE HERE," SHOWING THE BATHING-POOL AT CAMP KAREFREE IN ONE OF THE SCENES FROM JACK HYLTON'S MUSICAL COMEDY AT THE LONDON CASINO.

enough of an achievement to stem vain speculation. Drury Lane teems now with quiet fun—especially, I think, in that engaging ballet presented before the King and his Western guests. I can not picture the possible feelings of Mrs. Harriet Beecher Stowe. This is her story, "Uncle Tom's Cabin," as it might have been expressed in mime by Siamese of the

OUR CRITIC'S FIRST-NIGHT JOURNAL.

"FUN AND THE FAIR" (Palladium).—Terry-Thomas, that animated drawl, is majestically himself in this boisterous revue; he is funnier still when he turns to an excessively proper sergeant-major who slips into the tones of Noel Coward. Acrobats, the Mathurins, are clearly elastic-sided. George Formby has also a popular reception, though the tedious sketches could be sliced away. (October 7.)

"THE KING AND I" (Drury Lane).—We are in the unknown Siam of the early 1860s. Anna, the governess (Royal Bangkok Academy), brings West to East. The King will not have his land "barbarian," but it is hard to change tradition all at once. Richard Rodgers (composer) and Oscar Hammerstein (librettist) have based their musical play on Margaret Landon's book "Anna and the King of Siam." Its civilised gentleness, some simple and lovely sets (by Jo Mielziner), and its performances (Valerie Hobson and Herbert Lom as Anna and the King) make of it a production due for a long reign. (October 8.)

"WISH YOU WERE HERE" (London Casino).—Or what happens when a flock of young men and women gathers at Camp Karefree under the Catskills. This brassy musical—written by Arthur Kober and Joshua Logan, composed by Harold Rome—is acted and produced indomitably, and contains a real swimming-pool. (October 10.)

PROFOUND FUN AND ROMAN GAMES: SCENES FROM THE FILM OF SHAW'S "ANDROCLES AND THE LION."



(LEFT.) MEGARA (ELSA LANCHESTER), THE NAGGING HEATHEN WIFE OF ANDROCLES, IS FRIGHTENED BY A LION WHILE FLEEING FROM CÆSAR'S GUARDS WITH HER HUSBAND.



(RIGHT.) ANDROCLES (ALAN YOUNG) SEES THAT THE LION WHICH FRIGHTENED HIS WIFE IS IN PAIN, AND HE BEFRIENDS THE BEAST BY REMOVING A LARGE THORN FROM ITS PAW.



ONE OF THE CHRISTIANS IS THROWN TO THE LIONS: ANDROCLES (ALAN YOUNG) ON HIS KNEES IN THE ARENA AS HE AWAITS HIS END.



THE ROARING LION RUSHES UP TO ANDROCLES (ALAN YOUNG), THEN PAUSES WHEN IT REALISES THAT THIS IS THE MAN WHO REMOVED THE THORN FROM ITS PAW.



AFTER A JOYOUS REUNION ANDROCLES AND HIS LION FRIEND DANCE TOGETHER ROUND THE ARENA AND EVENTUALLY INTO CÆSAR'S BOX

THE filming of any of Bernard Shaw's plays is an event in cinema history bound to arouse great interest. Now we have Gabriel Pascal's film of his play "Androcles and the Lion" (R.K.O.), with Jean Simmons, Victor Mature, Robert Newton, Maurice Evans and Alan Young as the leading Shavian characters. The production of "Cæsar and Cleopatra" was an acknowledged, if distinguished, box-office failure on the screen, and now it remains to be seen whether the public will have the courage to give Shaw, and themselves, another chance. Judging by the

first reactions of the critics, Mr. Gabriel Pascal and Mr. Chester Erskine, the director, have this time, despite some defects, scored a success. On this page we show some scenes from the film, which contains some magnificent photography and excellent acting. The film had its debut in London at the Rialto Cinema on October 16.



ANDROCLES (ALAN YOUNG) CONVINCES THE LION THAT CÆSAR (MAURICE EVANS) IS HIS FRIEND.



A PAGE FOR COLLECTORS. A COUNTRY CRAFTSMAN.

By FRANK DAVIS.

I VERY much dislike relics unless they exist in their own right as works of art, or, at least, as comely and interesting objects. Show me a brush used by Michelangelo or a pen once dipped in poetry by Shakespeare, or Beethoven's hat, and I should be glumly unco-operative. Show me William III.'s dressing-gown, a nobly-cut garment of the finest silk brocade (I saw it a year or so ago at the Victoria and Albert Museum), and I am all enthusiasm, partly because I've reached an age when I rather fancy myself in gorgeous dressing-gowns, but mainly (I hope) because so fine a thing is a pleasure to the eye. This constitutional lack of sympathy with pathetic memorials, such as locks of hair or boxes of tools or work-tables, renders me an awkward companion at a pious celebration in honour of a great man if such objects are on view, and therefore I approach the bicentenary of

table glasses painted in enamel colours by which the Beilby family is chiefly remembered. But Beilby himself was not particularly interested in wood-engraving, whereas Bewick devoted his life to it. No one has rendered a greater service to English book illustration than this industrious, forthright, robust rock of a man, with his country wit and sensitivity to the shape and movements of the animals and birds he studied with so observant an eye. It is no wonder that Novocastrians are proud of him. No doubt the time was nicely adjusted to his special talents, but if

ploughs up small shavings in the course of cutting the design previously drawn or traced on the block. Wood-cut is a *black line* method; the white parts have to be cut away. But the *white line* method of wood-engraving which Bewick practised is more creative; the engraver treats the surface of the block as a black background against which he engraves from his design in white lines." Thus Mr. Montague Weekley in an excellent book on Thomas Bewick, published for his bicentenary. I must admit that I had to read this passage twice before it became clear to me, and perhaps others besides myself find it difficult to perform the necessary mental acrobatics to think of a black line between areas of white at one moment, and at the next of a white line between areas of black. Anyway, Bewick did use this technique with remarkable flexibility, and in so doing set a standard which his modern descendants gratefully acknowledge.

It is perhaps not quite fair to illustrate Bewick engravings on a page of this kind, because they were, after all, designed as an integral part of a book—their effect depends partly upon the relationship they bear to the size of the page, the choice of type, the width of the margins. In looking at them thus isolated from



FIG. 1. FROM BEWICK'S "A GENERAL HISTORY OF QUADRUPEDS," 1790:
"THE LONG-TAILED FIELD MOUSE."

Thomas Bewick's "A General History of Quadrupeds," with the figures engraved on wood, was published in 1790. Frank Davis, who on this page discusses the Thomas Bewick Bicentenary Exhibition arranged by the Victoria and Albert Museum at the Bethnal Green Museum, writes of the illustration of the Long-tailed Field Mouse that it is "surely an exquisite piece of sensitive wood-engraving."

opportunity fell into his lap, he was quick to seize it. People were beginning to take an interest in natural history, and Gilbert White's "Selborne," the first book of its kind, was published in 1789. Bewick's "A General History of Quadrupeds" appeared in 1790, "The History of British Birds" (see Figs. 2 and 3) followed, one volume in 1797, the second in 1804.

It can be argued, I suppose, that other men might have produced satisfactory engravings of the animals and birds; no one but Bewick could have designed and engraved the delightful little tail-pieces



FIG. 3. FROM BEWICK'S "THE HISTORY OF BRITISH LAND BIRDS," 1797:
"THE REDBREAST."

Beilby contributed the text for Bewick's "A General History of Quadrupeds" and that for "The History of British Land Birds," 1797, but with some assistance, Bewick was responsible for the text of the volume dealing with water birds, published in 1804.



FIG. 2. FROM BEWICK'S "THE HISTORY OF BRITISH WATER BIRDS," 1804:
"THE TAME DUCK."

Bewick owed his fame to a popularisation of natural history. His first successful book, "A General History of Quadrupeds," was followed and surpassed by "The History of British Land Birds" and "The History of British Water Birds."

the birth of Thomas Bewick with caution—indeed, with apprehension, for I seem to have detected more than one trumpet in the orchestra gathered to sound the praises of this admirable craftsman which appeared, if not to bray, at least to bleat sadly out of tune. Somewhere—I forget just where—I actually read that Bewick was the Botticelli of the North, which, I venture to suggest, is as illuminating a remark as to say that Robert Burns was the Dante of Scotland. Let us, say I, praise famous men with delight and affection; we make them smaller than they were, and look very silly ourselves, if we puff them up to unrecognisable proportions. Very well; you should by now be in a sufficiently well-disciplined mood to steer due east to the Bethnal Green Museum, where the Victoria and Albert Museum has, with the help of private owners and public authorities, arranged an exhibition of the work of this truly remarkable book illustrator, which opened recently and will continue till November 15.

I have more than once lamented on this page that the host of excellent silversmiths, cabinet-makers and workers in this or that technique have almost invariably been inarticulate, leaving behind them no indication as to their way of life. Bewick is a notable and lively exception, for his autobiography provides us with a vivid picture of his life and surroundings. He was born at Cherryburn, about twelve miles upstream from Newcastle, and at the age of fourteen was apprenticed to Ralph Beilby, the engraver. It was what we should call to-day a jobbing workshop, where anything, from coffin-plates and silver teapots to bill-heads, was engraved, not forgetting those excellent



FIG. 4. AN EXAMPLE OF BEWICK'S MOST ORIGINAL WORK: ONE OF THE MINUTE TAIL-PIECES TO THE CHAPTERS OF HIS BOOKS.

"Where Bewick's real, if modest, virtues lay was in the little scenes he used as tail-pieces to his chapters. Here he drew upon his countryman's background, and his intense delight in every aspect of the farmer's and sportsman's year." Illustrations reproduced by courtesy of the Victoria and Albert Museum.

and vignettes which bear witness to his inventiveness and to his intimate acquaintance with the rural scene on Tyneside. Marry these to his own account of his long walks and conversations with all and sundry and his enthusiasm for his surroundings, and you have the man, but not the measure of his achievement, which was to bring to something near perfection the craft of the wood-engraving, which is not the same as a wood-cut. Briefly, the difference is this: "The wood-cut is made with a knife on a block sawn from a plank of some fairly soft wood, like pear and apple. . . . The wood-engraver works on boxwood. His block is not cut across a plank sawn with the grain, i.e., lengthwise, but from a section cut across the grain. On this very tough and grainless surface, polished to perfect smoothness, he cuts with tools similar to copper-engraving. His sharp-pointed steel graver

their context one is, I think, bound to lose something of their flavour. None the less, though they were never intended to be seen in such circumstances, they do stand up to what is, after all, a very severe test, extremely well. Some of his creatures may look as if they were stuffed, as, indeed, many of his models were, but I do not think anyone could quarrel with the Long-tailed Field Mouse (Fig. 1) from "A General History of Quadrupeds"—surely an exquisite piece of sensitive wood-engraving, if not particularly original. Where Bewick's real, if modest, virtues lay was in the little scenes he used as tail-pieces to his chapters. Here he drew upon his countryman's background, and his intense delight in every aspect of the farmer's and sportsman's year, so that he actually projects his own experience into these minute little landscapes; the boys, for example, playing with their model boats in a little stream, with an indication of Newcastle in the background; or the bedraggled man who has lost his hat hanging on the cow's tail as she fords the river (Fig. 4); or, perhaps better than all of them, the charming and much smaller engraving in which five jolly urchins are putting the finishing touches to an elaborate snowman while an interested horse looks on over the fence from the yard of Bewick's old home at Cherryburn. (The house still stands, we are told, as part of a larger building.) Delve further into his methods and you can see how he seems to have "felt his way"—in the words of a little gem of a catalogue—to the final engraving by means of a preliminary study in water-colour, sepia or pencil. Numerous preliminary studies and engravings or photographs of engravings, and, of course, the books themselves, are to be seen in the show.



FIG. 1. THE APHRODITE RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM, NEW YORK. IT IS A "ROMAN" COPY OF A GREEK ORIGINAL (NOW LOST) OF ABOUT 300 B.C.



FIG. 2. (RIGHT) A CAST OF THE MEDICI VENUS; AND (LEFT) A CAST OF THE NEW YORK APHRODITE (FIG. 1) COMPLETED WITH LEGS COPIED FROM THE MEDICI VENUS.



FIGS. 3 AND 5. THE HEAD AND TORSO OF THE NEW YORK APHRODITE, WITH (INSET) THE SURVIVING PEDESTAL, LEFT FOOT AND DOLPHIN SUPPORT.



FIG. 4. EXCEPT FOR THE LOSS OF THE LOWER LEGS AND THE ARMS AND SOME DAMAGE TO THE FACE, THIS NEW YORK APHRODITE IS IN BEAUTIFUL CONDITION.

AN APHRODITE OF SURPASSING BEAUTY FOR NEW YORK: A "SISTER" OF THE MEDICI VENUS, RESCUED FROM OBSCURITY.

The Metropolitan Museum of New York has recently acquired and placed on exhibition a remarkably fine marble Aphrodite (Figs. 1, 3, 4 and 5). The statue is not a find but has been unnoticed in a private collection for many years. It was, until a sale shortly after the war, the property of the late Count Chamaré, in Silesia, and it is believed that it was first acquired by his ancestor, Count Schlabbendorf, a friend of Winckelmann, in the eighteenth century. Its resemblance to the Medici Venus in the Uffizi, Florence (Fig. 2) is extremely close. It is believed that they are both copies of a lost Greek original of about 300 B.C. This lost original is believed to have been made by a Greek sculptor working in the

immediate tradition of Praxiteles, and his Cnidian Aphrodite. The New York Aphrodite is described as a "Roman" copy, but in the words of Miss Christine Alexander, the New York Curator of Greek and Roman Art, this term "should be expanded. In art Greece conquered Rome, not *vice versa*, and 'Roman' in such parlance is a political term, shorthand for 'produced anywhere in the known world during the time, say, between the dictatorship of Sulla and the removal of the capital to Byzantium, 81 B.C. to A.D. 330.'" In brief, the New York statue is believed to be the work of a first-class Greek copyist, earlier than the Medici Venus (which is considered Augustan) and in purer and more Greek taste.



RECENTLY HATCHED AT THE LONDON ZOO : TWO CHINESE PAINTED QUAIL CHICKS (FOREGROUND) WATCHED BY ONE OF THEIR PARENTS, ITSELF ONLY APPROXIMATELY $3\frac{1}{2}$ INS. HIGH.



ON EXHIBITION AT THE LONDON ZOO FOR THE FIRST TIME SINCE THE WAR : A KIWI WHICH RECENTLY ARRIVED BY AIR FROM NEW ZEALAND.

NEW ARRIVALS AT THE LONDON ZOO : THE NEW ZEALAND KIWI AND CHINESE PAINTED QUAIL CHICKS.

The London Zoological Society has recently been presented with a kiwi through the good offices of the Department of the Interior of New Zealand. This bird, the first to be put on exhibition at the Zoo since the war, arrived at London Airport on September 21 after being flown *via* Honolulu, San Francisco and New York. The kiwi is nocturnal in habit and eats about 3 lb. of earthworms a day, but the Zoo specimen has been trained to wake

up for half an hour every afternoon for a meal, and visitors may be able to see it for thirty minutes from approximately 2.45 p.m. Chicks have been recently hatched out by the Chinese painted quails, the smallest members of the pheasant family, in the Bird House at the Zoo. The adults stand about $3\frac{1}{2}$ ins. high, and when our photograph was taken the chicks were only half this size. Four were hatched but only two have survived.



"Royal James on silver Thames doth swim"



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When James VI of Scotland was proclaimed King of England, Scotland, France and Ireland (as James I) the citizens of London made splendid preparations for his coronation and for the pageantry of his Royal procession from the Tower of London to Westminster. But when the time of coronation drew near, the plague—forerunner of the terrible Black Death of 1664-1666—visited London, bringing death to many hundreds every week. For this reason, the procession was cancelled and King James proceeded to the Great Hall of Westminster by barge. The details of his Thames journey are best imagined from a poem by one Henry Petowe, entitled "England's Caesar."

*"Thousands of treasure had her bounty wasted,
In honour of her king to welcome him:
But, woe is she! that honour is not tasted,
For royal James on silver Thames doth swim.
The water bath that glory—for he glides
Upon those pearly streams unto his crown,
Looking with pity on her as he rides,
Saying, 'Alas, she should have this renown!'
So well he knew that woeful London loved him,
That her distress unto compassion mov'd him."*



I think she's a beauty but
I wouldn't call her dear



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NOTES FOR THE NOVEL-READER.

THE NOVEL OF THE WEEK.

THERE are some books one may not positively want to read, but which one is necessitated to read some time. Only a few; for though the earnest soul feels they are always looming up, most of them soon blow over. Whereas the few manage to stay around, and somehow get one in the end. These are distinguished not by merit—or we should all have read all the great novels of the world—but simply by the test of fact: because they have been unavoidable in the long run. Though, naturally, there are causes too, merit among them. A book one has inveterately dodged may, after all, prove to be just one's cup of tea. I have had that experience myself—but not in the immediate case. "The Desire and Pursuit of the Whole," by Frederick Rolfe (Cassell; 15s.), is first and last, in an exclusive and peculiar sense, its own creator's cup of tea. It is, in fact, a masterpiece of paranoia: which means unreal, preposterous and self-absorbed on a gigantic scale. And that means boring in the end, and an acute embarrassment to the weak-minded. So I had always given it the slip; and it was out of print, and therefore easy to evade. However, it has now caught up with me. It is that kind of book; and now a new edition has appeared.

Rolfe has the rare virtue of abandon. He is his own engrossing theme; the paranoiac has no other. This is a rendering of his last phase—his homeless wanderings in Venice, his fantastic spites, and equally fantastic day-dreams. The cast may be divided into three. First we have Rolfe alone, as Crabbe the titan-saint, Crabbe "the most frantically interesting man alive." Then comes a howling rabble of grotesques: namely, the English colony in Venice, and a selection of the hero's "friends." Because they never came up to the mark. "Sympathy—oh, yes, they said that they sympathised with him. They roared it. But they knew no Greek. . . . Felt for him—yes, they had feelings of their own; and expected him to feel them too. The idea of feeling his feelings never entered their fat heads. No one had ever felt with him. No one had ever been able to take his part. . . ." In the third class, again a solitary figure, is the one who did: the peerless, voluntary slave. But this accommodating Other Self—Zildo, the boy-girl rescued from an earthquake—is, of course, imaginary. In Mr. Symons' view, the love-adventure, with its impossible he-she, has a romantic charm; in Mr. Auden's view it is "quite terrifying." I saw it rather as a joke, though, to be sure, a give-away of the first class.

And that applies to the whole "novel." It is an outside give-away, a torrent of miseries and splendours, a colossal joke.

OTHER FICTION.

"The Hive," by Camilo José Cela (Gollancz; 12s. 6d.), might have been juxtaposed with the idea of showing him up. Crabbe talks a lot about his superhuman faculty of pity, but he is thinking only of himself. He is the One that counts, and the unfortunates are extras, of a pigmy size. Whereas in Cela the unfortunates are the whole story. There are 160 characters instead of one, on a much smaller field, and all of them with equal rights. There is no central figure. And I need hardly add, there is no plot: only "a slice of life told step by step, without reticences, without external tragedies, without charity, exactly as life itself rambles on"—only "a pale reflection, a humble shadow of the harsh, intimate, painful reality of every day." That is the writer's definition. His subject is Madrid during the war. A café with a squalid, bullying proprietress—almost a type of Fate—serves as a point of union and departure. From there attention radiates to the mean streets, picking up random flashes of event, brief crossings of contemptible or wretched lives. Most of the people are half-starved. The pre-war intellectuals collect stubs, and are flung out of cafés, and go in terror of the police. The women sell themselves for a square meal. It is an aimless, desperate, parasitical and shoddy world; and it must sound like a depressing theme. Mr. Barea, in a foreword, seems to take that view; he writes of it as "leaving a bad after-taste, as it were an unclean bitterness, in the reader's mind."

Surprisingly, I don't agree. The tricks of method are a nuisance, and the poetic style does not come through. Nor is the tale a "slice of life," for there is really no such thing. But it is not depressing in the least. Sourness proceeds, not from the content of a novel, but from the tone. And in this case Cela's imaginative feeling, his indignant pity, are the book itself.

After "The Hive" it strikes one that the smaller group of people in "The Candle's Glory," by Sylvia Thompson (Michael Joseph; 10s. 6d.), are all exceedingly well fed. It may even occur to one that they are too well fed, and that their sensibilities are a luxurious refinement. Which is not quite unjust; for in a novel of real power, any such cavil would be swept away. This has more subtlety than power; it states a theme, wreathes it with charming flourishes, and then resolves it gracefully, but never tackles it head-on. But if not powerful, it may fairly be called exquisite.

In 1903, English Camilla, Lucy, the prim little American, and Sophie Tissot, from Bordeaux, are schoolmates on the threshold of their lives. Camilla means to be a nun, and all think they can see ahead. Then it is 1949. Camilla is a nun; but she has first been married, suffering, astray. And now her daughter Mary is astray; and she, too, has a little girl. . . . The social atmospheres are the great charm—Lucy's especially. In fact, it is too good to miss.

"The Lying Jade," by Leslie Ford (Collins; 9s. 6d.), turns on a "smear campaign" against the Tool King, Rufus Brent, newly-arrived in Washington on a big job. Ham Vair is out to break him, partly from malice, partly to emerge a senator. He has an agent digging up the "facts," including false and horrible insinuations against Molly Brent; and as a further source, he has got hold of Brent family letters. Which, to his agent, offer an undreamed-of and terrific line. . . . But that is no more than a start. Grace Latham takes charge of the narrative, and also of the "yellow chick"—a bright young innocent from Taber City, at first a partisan of Mr. Vair's, and always half the fun. For though the world of "politics" and gossip is a nightmare, and the plot is thick, relief and liveliness abound.

CHess NOTES.

By BARUCH H. WOOD, M.Sc.

SINCE I won this game, in a County Championship, a few days ago, I think it is lovely; please bear with me if you find it 1—y.

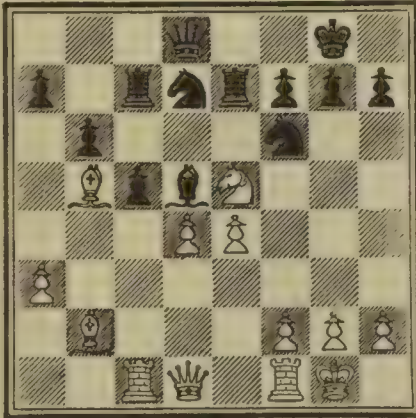
QUEEN'S PAWN, NIMZO-INDIAN DEFENCE.

- | | | | |
|----------|--------|-----------|-------|
| 1. P-Q4 | Kt-KB3 | 3. Kt-QB3 | B-Kt5 |
| 2. P-QB4 | P-K3 | 4. P-K3 | |
- I used to play 4. Q-B2—until I became the only man in the world doing so!
- | | | | |
|------------|---------|-----------|--------|
| 4. | P-Q4 | 8. BP×P | KP×P |
| 5. Kt-B3 | Castles | 9. P-QR3 | B×Kt |
| 6. B-Q3 | P-B4 | 10. P×B | QKt-Q2 |
| 7. Castles | P-QKt3 | 11. B-Kt2 | B-Kt2 |

White's last move deliberately enticed . . . P-B5, planning after B-B2, now that the White QP is impregnable for a long time to come, to prepare a ponderous advance of the KP: all of which is a manoeuvre made famous by Botvinnik.

Everybody has advanced . . . P-B5, so it was momentarily disconcerting to have my opponent refrain. A brief scrutiny of the position showed what great latent power my bishops must possess. The line is clear; smash open the game for their benefit, by

- | | | | |
|-----------|-------|-----------|------|
| 12. P-B4 | R-K1 | 15. P×QP | B×P |
| 13. R-B1 | QR-B1 | 16. B-Kt5 | R-K2 |
| 14. Kt-K5 | R-B2 | 17. P-K4! | |



If now 17. . . . Kt×P; 18. Kt×Kt: e.g., 18. . . . P-QR3; 19. P×P attacking the bishop.

- | | | | |
|-----------|----------|-----------|-------|
| 17. B×P | 20. R-K1 | Kt-Kt1 | |
| 18. Kt×Kt | Kt×Kt | 21. P-Q6 | R-K3 |
| 19. P-Q5 | R-B1 | 22. Q-Kt4 | B-Kt3 |

Or 22. . . . P-Kt3 (I'm threatening mate); 23. R×B, P-B4; 24. B-B4, P×Q; 25. R×R with a positional win—try it out!

- | | | | |
|-----------|------|------------|-------|
| 23. R×R | P×R | 26. R-B3 | R-Q1 |
| 24. Q×Pch | B-B2 | 27. R-KKt3 | B-Kt3 |
| 25. Q-K5 | Q-B1 | 28. R-KB3 | B-B2 |

Or 28. . . . Q×P; 29. B-B4ch, K-R1; 30. Q×Q, R×Q; 31. R-B8 mate.

29. . . . R×B! K×R
29. . . . Q×R fails to 30. B-B4 threatening 31. Q×KtP mate. Now White mated by 32. B-B4ch, K-Kt3; 33. Q-K6ch, K-Kt4; 34. B-Bch, etc.

"CONSIDER THE ANT."

"TOUCHING the Adventures . . . of Merchantmen in the Second World War" seems rather a cumbersome title for Mr. J. Lennox Kerr's splendid collection of tales (Harrap; 12s. 6d.). It is based on the stirring phrases of Lloyd's marine insurance policy: "Touching the Adventures and Perils . . . they are of the Seas, Men-of-War, Fire, Enemies, Pirates, Rovers, Thieves, Jettisons, Letters of Mart, and Countermart, Surprisals, Takings at Sea, Arrests, Restraints and Detainments of all Kings, Princes and People . . . and of all other Perils." These stories are told by the merchant seamen themselves, and although I could not help wondering whether one or two of these adventurers into the uncharted seas of literature did not possess qualified pilot's certificates, the straightforward artlessness of others is effective. Once or twice we are reminded that gallantry is required of merchant seamen at all times, not only in war, which constitutes, for him, an "additional hazard." Mr. Stedmond writes of the last convoy, actually at sea when the news of Germany's unconditional surrender was broadcast: "We were, we realised, important news, probably for the last time in our several lives. From now on we were merchant ships without glamour. Carriers of cargo for a nation at peace. A few older men commented ironically that as such we would not be photographed nor would we be news." Many of the stories tell of sinkings by torpedo, and of incredible hardships endured by survivors. Some are of famous incidents, such as the loss of the *Orcades*, the "little ships" at Dunkirk, and a Malta convoy. Others describe human personalities and reactions: the older man who came back to the Merchant Navy from retirement; the pantry-boy who was scared by rumours that if the ship, loaded with iron-ore, were hit, she would sink in seven seconds, and whose comment, when an attack succeeded and he finally found himself in the bows of a boat, was "Seven seconds! I tell you it was twenty minutes at least!"; the man on a raft, who found that it "wasn't easy to keep hopeful, but every time I felt like giving up, I just thought of all the good times I had enjoyed at home, and hung on a bit longer." (How differently men react! For many, the thought of those "good times" would have been the last drop of bitterness!) A notable heroine of one of these wartime sinkings was a canary called *Josephine*, who, with her husband *Joey*, sailed on board the *Faraday*, as treasured pets of the captain. When disaster overtook the *Faraday*, *Josephine* was sitting on two eggs. "Through all the gunfire," writes Captain Treby Hale, "and explosions, being flung upside and dropped into a boat, neither fire, water, nor any other kind of alarm or excursion could for a moment induce her to leave her place of duty. There she was with her little beak still resting on the edge of her nest-box, her beady little eyes still steadfast in mute concentration. If ever anyone was worthy of a medal for outstanding devotion to duty it was *Josephine*." It pains me to record that the eggs were added!

The Mediterranean contains a large number of fish, some of them portly, and with intensely disagreeable expressions. One can shoot these, if one is so minded, with a kind of arrow-gun, and it must be confessed that Dr. Gilbert Doukan makes the new sport of "Underwater Hunting" (George Allen and Unwin; 16s.) sound extremely attractive. Strictly speaking, it is not "new," since it appears to have been practised, in a modified form, in the sixteenth century, but it has only lately begun to rank as a sport proper, with all the apparatus of clubs—*Club des Chasseurs Sous-marins de France*, *Association de Pesca-Submarina* of Barcelona, and so forth—and a distinct code of etiquette (Dr. Doukan has a section entitled: "The Fish One Doesn't Shoot"). There is a somewhat unnerving chapter on "the dangers of submarine hunting"—though the author pours cold water, if that is the right expression, on perils from sharks and giant octopus—but the art does not seem to require extreme youth and agility, and I am much tempted by Dr. Doukan's persuasive pages to try it when next I visit the Costa Brava. (Ought my bathing-trunks, perhaps, to be of hunting pink?)

Mr. Derek Morley's "Ants" (Collins; 18s.) are almost as alarming, if not as disagreeable, as Dr. Doukan's fish. The combined influence of Maeterlinck and the Welfare State has rendered the contemplation of the ant-hill and the beehive depressing to many of us, but the pessimistic may take heart—Mr. Morley is as level-headed as he is interesting, and resolutely refuses to institute any direct comparison between ants and men. There are, apparently, some twenty-seven varieties of British ant, and their names enthrall me: Blood-red Slave-maker, Elegant Red Ant, Erratic Ant, Slow Ant, Square-shouldered Ant, Thief Ant, and (I seem to have heard of this one) Ruddy Black Ant. Experimenting with ants, as the author describes it, brings out the creatures' individuality as distinct from their social behaviour. There is something extremely comforting in the notion of a petulant, temperamental, anti-social ant, and I am most grateful to Mr. Morley for begetting even the germ of such a notion in my (perhaps too hopeful) mind!

When I am asked to inspect the gardens of my horticultural friends, I shall no longer be at a loss. "The Encyclopædia of Plant Portraits" (Collingridge; 21s.) provides all, and more than all, the answers—and a good number of quite unanswerable questions as well. It is useful to be able to gaze round one with a disappointed air, and exclaim: "What, no *Cotinus coggygria*?" And because the compiler of this work, Mr. A. G. L. Hellyer, has included more than 1100 excellent photographs, you need not be caught out by finding the thing under your nose after all.


"Medieval Religious Houses" (Longmans; 42s.) is the first catalogue ever published of all the religious establishments in England and Wales in mediaeval times. The joint work of Dom David Knowles and Mr. R. Neville Hadcock, it contains a brilliant historical sketch by the former on the origins and development of religious life in Great Britain. The catalogue itself is full of interest, showing, for instance, how the total number of religious was nearly halved at the time of the Black Death. This is a work of vast learning and limitless research, for which historians will be truly grateful.

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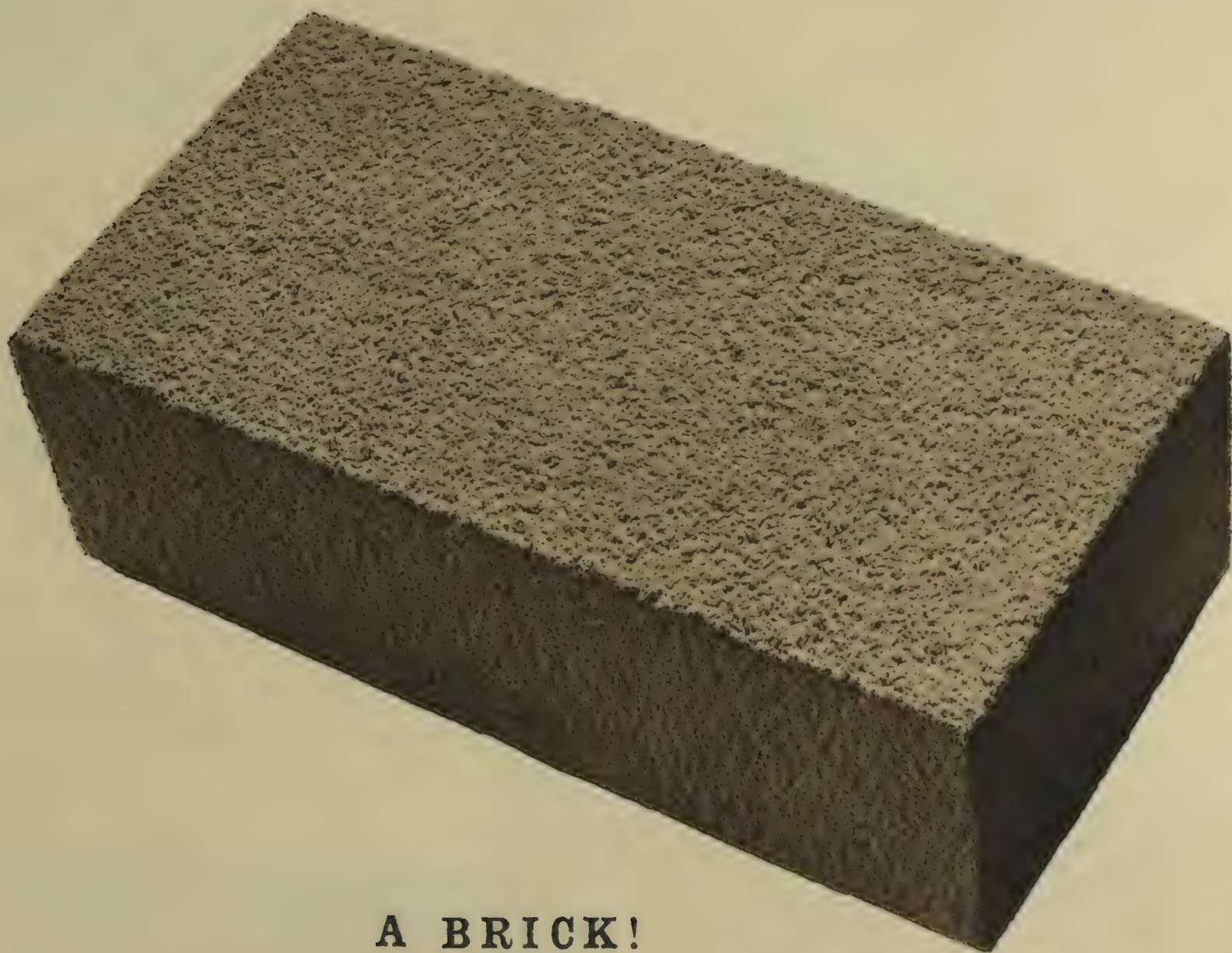
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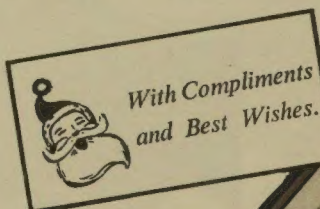
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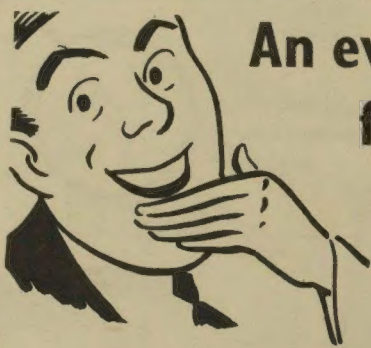
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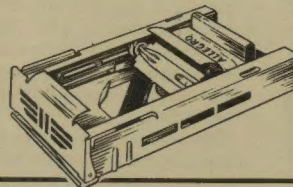
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